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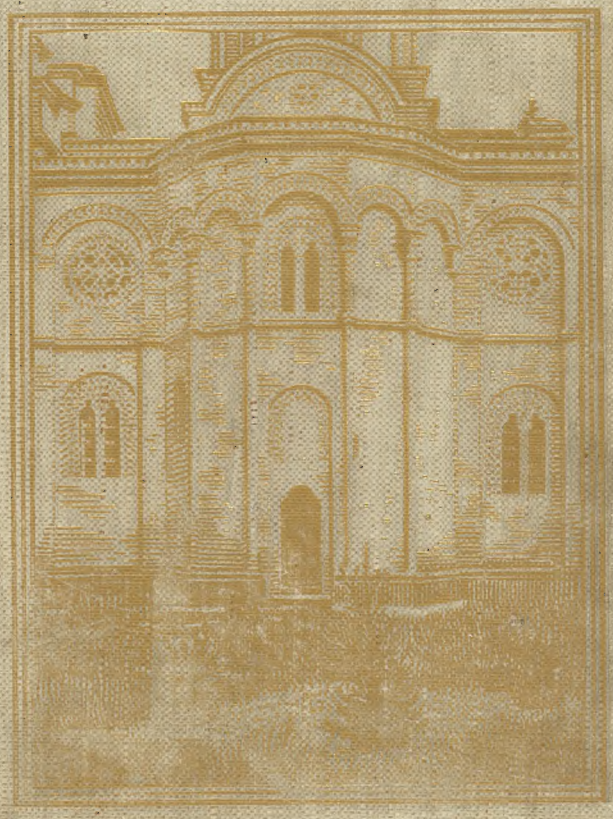
Serbian Orthodox Church



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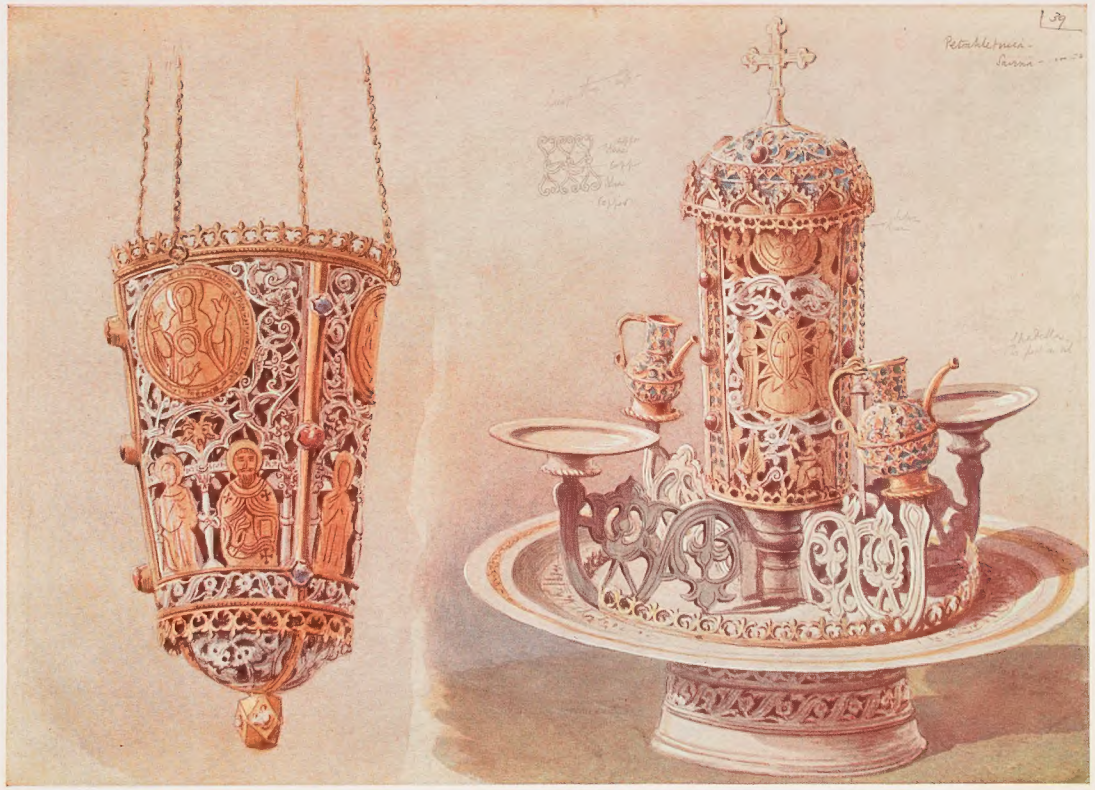

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PETOHLJEBNICA.

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SOUTH SLAV MONUMENTS

I

SERBIAN ORTHODOX CHURCH

EDITED BY

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DEDICATED
TO ALL THOSE WORKING
IN FAITH AND LOVE
THROUGHOUT THE WORLD
FOR CHRISTIAN UNITY

CONTENTS

1. Serbian Church Architecture.
   By Sir Thomas Graham Jackson, Bart., R.A.

2. Introduction. By Kosta Jovanović, Architect, Belgrade.

3. Descriptions of Churches. By Kosta Jovanović, Architect, Belgrade.

4. Genealogical Tables of Serbian Kings. By Dr. Niko Županić, Custos of Museum, Carniola.

5. Plates (see List of Illustrations).

6. Post Scriptum. By the Editor.

7. Map of South Slav Territory. By Dr. Niko Županić, Custos of Museum, Carniola.

LIST OF ILLUSTRATIONS

	Plate
Church Plate from the Convent of Savina. Lamp and Petohljebnica, in Colour (Frontispiece)	I
Church Plate from the Convent of Savina, Cross of St. Sava and Reliquary Cross, in Colour	II
Church at Kuršumlija	III
Church at Sopoćani	IV
Studenica. General View, Plan and Section	V
„ South Porch and East End	VI
„ South Door	VII
„ East Window and Tympanus of Main Doorway	VIII
„ Iconostasis and Embroidered Hanging	IX
Hilendar in Mount Athos. General View	X
„ View from the Court-Yard	XI
„ Plan, Section, and Details of Doorways	XII
Pavlica. The Old Church in Ruins	XIII
Žiča. Views and Plan	XIV
Arilje. Views, Details and Plan	XV
S. Klimentije in Ochrid. East End	XVI
„ Fresco Painting of Christ	XVII
„ „ „ of St. Gabriel	XVIII
Gradac. View, Plan, and Detail of Doorway	XIX
King's Church at Studenica. East and West Views	XX
„ „ Frescoes of the Virgin Mary with Christ and of King Milutin	XXI
Nagoriča. West End and Plan	XXII
Peć. East End	XXIII
Gračanica. North Side	XXIV
„ View of East End, in Colour	XXV
Decani. South-West View	XXVI
„ East End	XXVII
„ General View, Doorways, and Plan	XXVIII
Lesnovo. East End	XXIX
Kraljević-Marko's Church. South and East Sides	XXX
Kučevište. Dome and East End	XXXI
Dušan's Cross	XXXII
Ravanica. The South Side	XXXIII
„ The West Gable, and North and South Doors	XXXIV
„ Plan, Sections, and Details	XXXV
„ North Elevation, restored	XXXVI
„ North Elevation, restored, in Colour	XXXVII
Lazarica in Kruševac. West End and South-West Side	XXXVIII
„ North-East View and Plan	XXXIX
„ North and South Apses and South Door	XL
„ South Side, in Colour	XLI
Ljubostinja. South Side, Doorway and Plan	XLII
„ South Side	XLIII
„ Details of South Side	XLIV
Manasija. East End and Plan	XLV
Kalenić. South Side and Plan	XLVI
„ Details of South Side and Plan	XLVII
„ Details of Window and Door	XLVIII
Vraćevšnica. View and Plan	XLIX
Smederevo (Semendria). View and Plan	L
Blagoveštenje. Details of Screens	LI

MODERN SERBIAN ARCHITECTURE.

Church of St. George at Topola, in Colour. Architect K. Jovanovic	LII
„ „ „ „ Plan, and Ikonostasis	LIII
„ „ „ „ West Elevation	LIV

CUTS IN THE TEXT.

	Page
Fig. 1. Plan of S. Theodore at Constantinople, from Van Millingen	10
Fig. 2. Plan of S. Theodosia at Constantinople, from Van Millingen	10
Fig. 3. Plan of S. Thekla at Constantinople, from Van Millingen	11
Fig. 4. Plan of Gračanica, from Bals	18

Serbian Church Architecture

CHAPTER I

HE display of church architecture in Serbia, which will be found in the following pages, to which I am asked to write an introduction, will probably come as a surprise to English readers. Byzantine buildings in Greece have in late years for the first time received attention, but the interior of the Balkan lands has seldom been visited, and its monuments are known only to a few, through the works of Millet in French, and of Kanitz and some others in German. I believe no description of them has yet appeared in English, and this work should be especially welcome at the present time when Serbia and its sad, distressful fate attract so large a part of public attention.

The Art of Serbia illustrates its history, and is affected by its geographical position. The country lay between two distinct civilisations, both of which have left their impression on its art. On the East was the Empire of Eastern Rome seated on the Bosporus, to which Serbia was attached as a dependency, till the decay of Byzantine power enabled her to free herself from a subjection which had long ceased to be more than nominal. On the west lay Dalmatia, belonging to the old Roman province of Illyricum, studded with cities where the Roman language and Roman Municipal Constitution, though at first submerged by the tide of new settlers—Serbs and Croats—revived, and were maintained during the Middle Ages, under the various powers that from time to time obtained the mastery.

Between these two diverse civilisations of the old and the new Rome the conquering Slavs pushed their way. They gradually adopted the order, and something of the institutions, of the Roman society on which they had trampled. On the upper waters of the Adriatic they established a Kingdom of Croatia, which existed till the end of the eleventh century, when it was united to Hungary, a union from which, as we hope, the Croats will now obtain their freedom. Beyond them to the South and East arose Serbian principalities which afterwards became the kingdoms of Bosnia and Serbia and the Duchy of Herzegovina. But all, whether Latin or Slav, owned allegiance to the Empire at Constantinople; and the Priors and Rectors of the cities, as well as the Bans and Župans of the Slavs professed to hold their dignities as Imperial officers, like Odoacer and even the great Theodoric in Italy before them. In Dalmatia this connexion was broken off by the triumph of the Hungaro-Croatian King Coloman in 1104, and in the interior it lapsed gradually with the decline of Byzantine power.

It was natural, therefore, that the Dalmatian cities on the coast and the islands, should look to the West rather than the East for their arts and their domestic polity. In the matter of religion the same attraction westward prevailed; and while the independent Slavonic states generally belonged to the Greek Communion, the Dalmatian cities were the stronghold of Roman orthodoxy. In 1159 the Synod of Spalato forbad the use of the Illyrian liturgy and ordered the use only of Greek or Latin in the Church service; because, says Thomas Archidiaconus, the Slav Languages contained many writings of a schismatic sort.* The Catholic faith did not appeal to the Serbs, and when the Nemanja dynasty settled their kingdom on a grand scale they called religion to their aid, and turned to the Orthodox Church of the East, which gave them a national establishment, a Slavonic liturgy, and freedom from Roman control.

This brief sketch of Dalmatian history is necessary to the proper understanding of Dalmatian Architecture, and of the influence it had on that of Serbia. It belongs to the western of the two styles which arose from the decay of Roman art, that is to say it is Romanesque and not Byzantine. Byzantine art is represented in Istria at Trieste and Parenzo, and in Dalmatia the vanished basilicas of Salona may have rivalled them in the same style; but the country was swept bare by Slavs in the seventh century, and few traces of Byzantine work now remain.

It was only within the walls of the cities that art was able to flourish. Of buildings beyond their precincts, erected by Serbo-Croatian communities, there are two little churches at Nona, one a miniature Cathedral now half-ruined, with a length of 25 feet and a span of 8 feet 7 inches, smaller even than the tiny metropolitan church of Cetinje.† It has the central tower, with blank arches rudely defined, covering a dome, and three Eastern apses, which are reminiscent of the Eastern rite. At Cattaro is the church of S. Luca, still belonging to the Greek Church, which is not much larger than that at Nona.‡ This too, has a centra dome concealed within a drum or tower, and adjoining it is the chapel of S. Spiridion, with an apse only 4 feet 6 inches in diameter. These humble edifices represent the art of Dalmatian Slavs during the Byzantine period. Of other Byzantine architecture in the province, the Collegiata at Cattaro resembles S. Luca in plan, with a Dome-tower which, however, has been rebuilt; St. Barbara at Traü is more distinctly of an Oriental type, and will be referred to hereafter in connexion with churches in Serbia. There is a Byzantine baldacchino at Arbe, and the Duomo of Veglia has capitals of a Byzantine character though the church itself is more distinctly Romanesque. Beyond these instances, I know of nothing in the province where Byzantine influence shows itself except in certain articles of church plate and furniture which are of Serbian origin. The grand but rude domed church of S. Donato at Zara, in which fragments of Roman work are embedded, seems inspired by Charlemagne's Dom at Aix-la-Chapelle; all the

* In spite of this decree, however, the Slavonic (Glagolitic) liturgy is still used in many parts of Dalmatia and Istria.

† Illustrated in my *Dalmatia, the Quarnero and Istria*, vol. I. Pl. XI.

‡ My *Dalmatia &c.*, vol. III., Pl. LIII, and Fig. 79, p. 50.

other great mediæval churches from Zara to Cattaro are basilican, the only dome being that of Sebenico by Giorgio Orsini, which is a structure of the Italian Renaissance. Among the Architects some appear by their names to have been Slavs; Raduanus at Traü, was probably Radovan, Magister Mycha of Antivari who built the Franciscan cloister at Ragusa, was perhaps a Slav or an Albanian, and the names of Guvina, Hranich, Goycovich, and Tverdoj seem Slavonic, though their epitaphs are in Latin. But their work is undistinguishable from the Romanesque of their day on the other side of the Adriatic. The Romanesque of Dalmatia, whether the work of Latin or Slav, is that of Pisa and Lucca, and the Duomo and S. Grisogono at Zara might conceivably have been built on the banks of the Arno.

There is, however, one point in which Dalmatian Romanesque differs from that of Italy. The influence of Hungary introduced an element from France and Germany, whence the Hungarians, not themselves an artistic people, generally borrowed their architects.

In point of refinement and execution Dalmatian architecture need not fear comparison with the contemporary art in Italy. There is no finer Romanesque portal anywhere than that of Traü, and no more delicate sculpture than that on its columns. The arcaded facade of Zara and its colonnaded flank are as rich as those of Pisa, which they resemble; there are no more lovely cloisters than those of Ragusa and Curzola, and not many finer Campaniles than those of Arbe and Spalato. Like the Italians, and even more persistently than they, the Dalmatians clung to Romanesque long after it had passed into Gothic elsewhere, and this especially qualified their architecture to affect, as we shall see it did, that of Serbia, which was essentially a round-arched style with no affinity to Gothic.

We turn now to the art of Eastern Rome, by which Serbian architecture was affected from the other side. The first churches built by Constantine and his successors in their new Capital were of the basilican form, the *νάος δρομικὸς*, which they had left behind them in the older Rome. There is a round church dedicated to St. George at Salonica, but it is an exception, Roman rather than Byzantine, and seems imitated from the Pantheon; the Eski-Djouma Djami, and the Church of S. Demetrius are basilican, like old S. Peter's, Sta. Maria Maggiore, and other early Christian churches in Rome. But this type did not last for long; there remains only one basilican Church at Constantinople and that unhappily is mostly in ruin. Although Constantinople was a Greek city the greater part of the Eastern Empire was Asiatic, and from Asia came the dome, which was before long accepted universally, and supplied in future the regular motive of Byzantine Church architecture. The Church of SS. Sergius and Bacchus at Constantinople, built by Justinian during the reign of his uncle Justin and finished after his own accession in 527, is domical; so is that of Sta. Sophia the Cathedral at Salonica, and in 532 Justinian began the mighty fane of Sta. Sophia at Constantinople with its dome of 100 feet in diameter over a square plan, a feat that has never been repeated. Thenceforth the long colonnades and arcades of the basilica disappeared in the East: the wooden roof of the *νάος δρομικὸς* gave way to vaults of brick, either barrel

or domical, in the *ναος ἐλληματικός*: and the plan of the church became square, the dome being the central and dominant feature, round which the aisles were turned, instead of being drawn out lengthways as in basilican Churches. On the outside the buildings were square, with the addition of a short prolongation east and west, and a narthex or ante-church at the west end. Inside they assumed the plan of a Greek cross, resulting naturally from the necessary supports of the dome, which rested on four arches, that were prolonged as barrel vaults to the side walls to give abutment to the dome and its pendentives. The four spaces left between the arms of the cross were occupied by square bays, covered with small domes at a lower level, leaving the four main arms and the dome standing up above them, and forming a Greek cross. The back of the barrel-vaults was sometimes covered by a roof, but often exposed as a semi-circular arch outside. Eastward is the apse with two smaller side apses for the prothesis and diaconicon. The church of S. Theodore (Kilisse Mesjedi) at Constantinople (fig. 1) is an example of this construction; A.B.C.D. are the four lofty arms of the cross covered with barrel vaults sustaining the dome; E.F.G.H. are the small domes at a lower level; I. is an additional bay prolonging the church westward, and K. is the narthex. This is an example of what has been called the "four-pillar church," where the dome rests entirely on four disengaged columns. In fig. 2, which is the plan of the Gul Djami or Rose mosque (S. Theodosia) at Constantinople, the dome rests on solid piers at the angles of the square, there being no aisle returned round it. In smaller churches like S. Thekla at Constantinople (fig. 3)

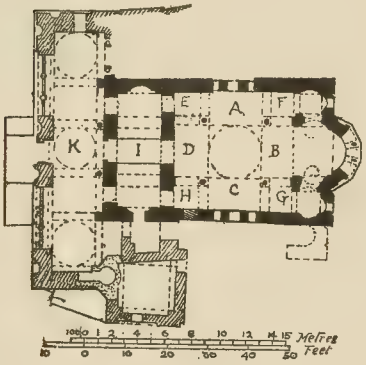


FIG. 1. (Adapted from Van Millingen.)

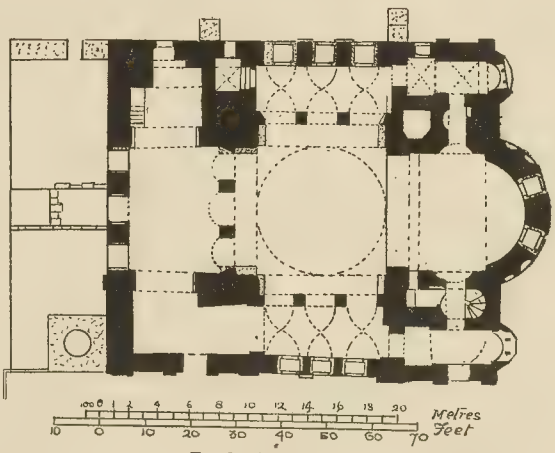


FIG. 2. (Van Millingen.)

and others, of which examples will be found in the plans of Serbian Churches, the cruciform plan is lost, and the dome rests on the side walls north and south, and on barrel vaults east and west which are continued as nave and chancel, finishing eastward with an apse.

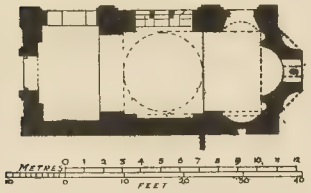


Fig. 3. (Van Millingen.)

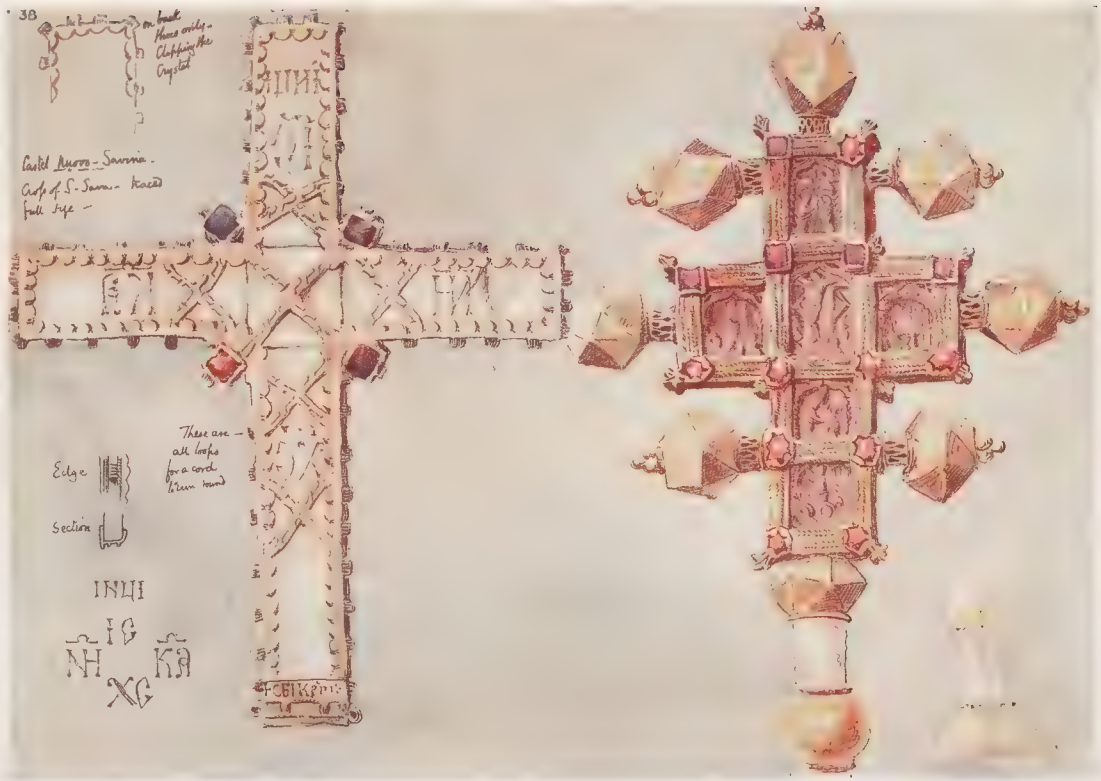
In Sta. Sophia at Constantinople the dome springs at once from the ring at the crown of the four sustaining arches. In St. Irene, which was built by Justinian originally, but largely rebuilt after the earthquake of 740, the dome is slightly raised on a drum, or upright circular wall in which are the windows, whereas in Sta. Sophia the windows are in the dome itself. This was the beginning of a revolution that completely altered the character of the Byzantine domed church on the outside, and to some extent inside also. To have raised the dome of Sta. Sophia on a drum would have been fatal. The thrust of so vast a dome needed immediate support at the springing. The dome of St. Irene has a considerable span, about 45 feet, but the drum is a very low one, and is carried up above the springing of the dome, so as to weight the haunches. Domes not raised on a drum make little show outside, and hitherto comparatively little attention had been paid to the outside appearance of the church. From the tenth century onwards, however, it began to be studied, and the dome in particular became an important feature of the exterior design. The churches were all on a moderate scale after the days of Justinian; and the domes seldom exceeded 20 feet in diameter. That of St. Theodore is not more than 14 feet, that of St. Elias at Salonica 18 feet; and that of the Souk-su Djami, or Apostles' Church, in the same city only 13 feet. Domes of this diameter were easily managed, and they were now run up as a central tower, octagonal outside, and panelled on each face of the octagon with arcading pierced with windows. Shafts at the angles of the octagon worked in brick and with brick capitals carry the arches. The wall is not raised to a level above these arches, but their extrados shows like an eyebrow over the window, and cuts into the pyramidal or domical roof which closes the tower, giving it somewhat the form of a melon. When the vault is lifted, as it usually is, to the top of the tower the effect inside is that of a lantern rather than a dome. These tower-domes soon became universal, and few churches of the Eastern rite were built without them after the tenth century in lands subject to the Byzantine Empire. All the later churches at Constantinople and at Salonica, and all the examples that follow of Serbian Churches, have this feature, which is typical of church architecture in the Balkans, Asia Minor, Mount Athos, and Greece. In Dalmatia this feature of the tower-dome is unknown, except in the humble examples I have mentioned at Nona and Cattaro.

Attention also was paid in future to the outside of the walls, which were banded in courses of brick alternated with stone, and sunk into niches with semi-domed heads as

at St. Theodore, and ornamented with brick cornices vandyked or dentilled as at the Gul-Djami, or still more daintily worked into patterns as at St. Elias, and above all at the Apostles' Church in Salonica. Of all these forms of exterior decoration examples will be found in the Serbian Churches, where indeed it is carried to greater length and with greater splendour than in the buildings I have mentioned.

Sculpture of the figure, or even of animals, was forbidden in the Greek Church, and we must not look for anything in Eastern lands to compare with the fine examples of that art in Dalmatia. Carving was sometimes, though rarely, employed outside the church on cornices and friezes, as at the Studion and S.S. Sergius and Bacchus at Constantinople, but within the walls it was generally reserved for the capitals, where it was used with lovely effect, for Byzantine capitals are almost unrivalled. The absence of sculpture was compensated by pictorial art, either in mosaic or in painting, which was universally employed. The architectural design was affected by it, for the architect's object was to provide in his interiors wide surfaces for this mode of decoration. Consequently there are scarcely any architectural features within his churches, his object being colour, displayed on as wide a field as he could give. The lower walls were lined with marble in large thin slabs, split and opened so that the veins should form a figure, and the whole surface above was given to the painter or the mosaicist without a string course or a moulding to break it. In churches which have lost this decoration the interior is bare and featureless, and can only be understood by restoring the original decoration in imagination. Sta. Sophia is still covered with Byzantine mosaic, mostly hidden behind Turkish colour-wash. The mosaics of the church of the Chora are famous; many other churches at Constantinople still retain traces of this form of decoration; and there is nothing finer to be seen in this way anywhere than in the churches of Sta. Sophia, St. George, and, till its late unhappy destruction, St. Demetrius at Salonica. In Serbia there are no mosaics, and their place is taken by painting, which though admitting finer execution is unhappily less durable.

Byzantine art had reached this final stage by the time when Serbian civilisation was ripe to develop an art of its own, and the models that were followed were the later churches of Salonica, Constantinople, and others of the same date and kind, and not the earlier buildings of Justinian. But although the Byzantine impress may be observed in Serbian art from first to last, as indeed it can be in the other provinces of the Eastern Empire, the Serb architects were not mere copyists, and their work, as will be seen by the examples in this book, shows a decided individuality, which gives it a national character. In the earlier Serbian architecture alone are there decided traces of the influence of Dalmatian Romanesque, though it reappears here and there sporadically in minor details. The Serbs were divided from the western coast by differences of creed, and by considerations of policy towards the greater powers, Venice and Hungary; and their native art, which was developed after the rise of the Nemanja dynasty, looks to the east rather than to the west. While therefore in the cities of Dalmatia no traces of Byzantine art can be found after the eleventh century, and their architecture was purely Romanesque


38
Castel Angelo – Savoia.
Cross of S. Sava – head
Edge
Section
These are
all loops
for a cord
to run round
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till towards the end of the fourteenth century it passed into Venetian Gothic, in Serbia, on the other hand, Byzantine influence ruled the art till the end of the national independence and even continued to comparatively modern times. At Savina on the Bocche di Cattaro is an Orthodox convent founded in the sixteenth century by refugee monks who fled before the Turks from Tverdos near Trebinje. They brought with them a quantity of church plate in which we see how firmly Byzantine tradition was fixed in the Orthodox Communion. At a first glance, the hanging lamps (plate i, frontispiece) one of which is here illustrated, and the Petohljebnica or five bread platter, might be taken for work of the twelfth century, if not earlier, though the dates of these and similar pieces range from 1607 to 1685. They are of base silver, parcel-gilt and enamelled, and bear figures of Byzantine character. The lamp shown in the illustration bears the two-headed eagle of the Nemanja.

There is, however, one piece of genuine antiquity (plate ii). The cross is said to have belonged to S. Saba or Sava, the great Serbian Saint, who organised the national church independently of the Byzantine Patriarch. He was Rastko, youngest son of Stephen Nemanja, founder of the dynasty. About 1196 he retired to a convent on Mount Athos where he lived as a simple monk till called to the Archbishopric of Serbia. His cross is made of five pieces of crystal about a quarter of an inch thick, engraved with the letters IC̄· XP̄· NHK̄A, that is Ἰησοῦς Χρίστος νικᾷ, and the silver edging which holds it together has loops all round, through which a cord may be run. On the top part are engraved in Illyric (Slavonic) characters the letters INЦI (INRI).

The other object in this plate is a reliquary of carved wood set in silver gilt.*

The Serbian Churches

CHAPTER II

SERBIAN history till the middle of the twelfth century is little known, and consists of a catalogue of external wars, and internal feuds, much like that of our own country under the Heptarchy. Radoslav, son of a King Gradihna, prince of Serbia, was dispossessed in 1161 by Desa, Duke of Chelmo (Hum), and fled to Cattaro and afterwards to the safer protection of Ragusa. The Ragusans, true to the humane policy they displayed on more than one occasion, refused to give the fugitive up, and with the aid of Cattaro routed the Serbian army that had come to take him.

Stephen Nemanja, acceded in 1166. In 1189 he made a military convention with Frederic Barbarossa, who passed through Serbia on his way to the Crusades, and under him Serbia became a settled and powerful kingdom. His Dynasty reigned for two hundred years, and expired with Uroš, the son of the great Czar Stephen Dušan. In 1389 the Serbians under Lazar were fatally defeated by the Turks on the field

* For a further account of the contents of the treasury at Savina, see my *Dalmatia, the Quarnero and Istria* vol. III. ch. xxii.

of Kosovo. For seventy years more Serbia preserved a doubtful independence under Despots appointed by the Turks, and finally became a Turkish province in 1459.

It is with Stephen Nemanja that Serbian architecture really begins. He was a great builder and founded churches and monasteries in various parts of his kingdom; among others those at Kuršumlija, Sopočani, Studenica, and the convent of Hilendar on the Holy Mountain of Athos, of which illustrations will be found in these pages. His son Stephen, "the First Crowned," followed his father's example and founded the Church of Žiča; and the other churches in this series were founded by subsequent monarchs or their wives.

M. Bals, a Roumanian author* divides the Serbian churches into three groups. The first, built by Stephen Nemanja and his immediate successors, includes those just mentioned. The second group, in founding which King Stephen Uroš, surnamed Milutin, and his queen play an important part, contains the fourteenth century churches of Gračanica, Nagoriča, the king's chapel at Studenica, the first church at Pavlica now in ruins, and Dečani, which however is abnormal and must be considered apart.

The third group was erected at the end of the Serbian kingdom by Lazar and the Despots, and the buildings lie in the northern districts where the last struggles for independence took place. In this group are the churches of Ravanica, the second church at Pavlica, Manasija, Kruševac, Kalenić, Ljubostinja, and Smederevo (Semendria).

It is principally in the first group that Dalmatian influence shows itself, though Oriental features appear also. The churches at KURŠUMLIJA (pl. iii.) and STUDENICA (pl. v. to ix.) have the lantern dome with panels and windows belonging to the Byzantine style, and the former has the peculiar three-light window under an including arch, in which the middle light only has a semi-circular head, and the two side lights have quadrant arches abutting against the mullion. A window of the same kind appears in the Church of Hilendar on Mount Athos (pl. xii., fig. 5), and in a more refined form at the churches of the Chora and Pammakaristos in Constantinople.† But otherwise the Church of Studenica is more Romanesque than Byzantine. It has the arcaded cornices of the Lombard towers, of S. Donato, Toscanella, Como and Bari, and at a less distance of Traü, S. Grisogono at Zara and the campanile of Spalato. These arcaded cornices are foreign to Byzantine architecture, but they travelled from Italy westward to Worms and Bonn in Germany, and to Tournus and other Romanesque churches in France. The apse of Studenica and the gable from which it springs is very like that at Traü, and that at Ják in Hungary which Traü strongly resembles.‡ In the East wall of the apse is a three-light window surrounded by an arch with scroll-work, which is extremely like a window in a similar position in the Duomo of Cattaro, which is a Romanesque basilica§.

* *Une visite à quelques Églises de Serbie*, by G. Bals, Bucharest, 1911.

† Van Millingen's *Churches of Constantinople*, p. 194, &c.

‡ For illustrations of both see my *Dalmatia, the Quarnero and Istria*, vol. ii., plates xxiii, xxv., xxvi.

§ *Ibid.*, vol. iii., pl. liii.

The doorways at Sopoćani and Studenica have the receding orders and either reveals or shafts in the jambs proper to Romanesque, and that at Studenica (pl. vii.) with its spiral shafts and foliaged capitals would not have been out of place in the plain of Lombardy. The west door of the same church* (pl. viii., fig. 8 *infra*) has a sculpture in the tympanum, with a figure of our Lord enthroned and supported on each side by an adoring angel, which though natural in western Romanesque is surprising in a church of the Greek rite, where figure sculpture is not admitted generally, except on a miniature scale in ivories and such small work. But in later buildings this rule seems to have been relaxed. There is a similar relief on the tympanum of the west door at Dečani,† (pl. xxviii., No. 3) and at Kalenič (pl. xlvi.) is a figure of the Virgin with her Child, supported by two six-winged seraphs. These are on the outside of the buildings, but in the church of the Chora at Constantinople, in the Parecclesion or side chapel, are two carved arches with a border of acanthus leaves, within a square frame, and in the spandrils are figures of the archangels Michael and Gabriel, and at the crown of the arch a small half-length figure of Christ.‡ The interior of the church at Studenica, as shown in an illustration by Kanitz § seems purely Byzantine with barrel vaults and a lantern-dome.

The church in the monastery of HILENDAR (plates x, xi, xii) founded in 1196 by Stephen Nemanja, on the sacred peninsula of Mount Athos, seems from these illustrations to be purely a Byzantine building without any trace of Western Romanesque. Mount Athos had no contact with Latin civilisation and the spirit of the place is wholly Oriental. Unlike Studenica, which is built entirely of white marble, this church affords an early example of masonry banded with red brick, and with brick arches and cornices, amounting in fact to a polychrome design. At Constantinople the church of St. Theodore, which though an early foundation was remodelled about this time, has banded masonry of this kind, which probably exists in other churches at Constantinople behind the plaster and colour-wash of the Turks.‖ It is a very effective form of decoration, and once adopted in the churches of Serbia it was not again forgotten. At Hilendar we have the four-pillar plan for the central dome (pl. xii., fig. 4), there are apsidal transepts besides the apse at the east end, and there is a large narthex two bays long with smaller domes. Beyond this westwards is an ante-church or pro-naos two bays long with three aisles, a singular feature found in most of these Serbian churches. At Constantinople when the original church was found too small a second church was built beside it as at St. Mary Panachrantos, or it was enlarged by chapels as at the Chora and the Theotokos Pammakaristos, or even by a third church as at the Pantocrator. In Serbia the plan seems to have been to build a quite distinct western addition as wide as the parent building and square in plan, communicating with the narthex of the main church only by the original west door which was enclosed in this western annexe. It is not easy to understand the use of this addition.

* Illustrated also by Bals. *op. cit.*, p. 3, and by Millet *La Serbie Glorieuse*, p. 36.

† Illustrated also by Millet., *op. cit.*, p. 38.

‡ These arches are very puzzling. They are clearly not in their original places, and resemble the arches of a ciborium like those in the Cathedral at Arbe, and at Cividale in Friuli. One of them is surmounted by a panel with an inscription to Tornikes, a general. *v.* Van Millingen *op. cit.* p. 310 and Plates lxxxvii. and xcii.

§ *Serbiens Byzantische Monumente.* Vienna, 1862.

‖ V. my *Byzantine and Romanesque Architecture*, vol. i. pl. xix.

It did not take the place of the narthex and allow it to be thrown into the church, for it will be seen by the following ground plans that the original narthex remains unaltered. In some cases as at Studenica the ante-church has apsidal wings north and south, and almost rivals the main fabric in area. At Gradac it has side chapels with eastern apses (pl. xix., fig. 3). At Ravanica, where there is no other narthex, it is three bays long with three aisles, and covers more than half as much space as the church (pl. xxxv., fig. 7). In all these cases it seems to be an addition and not part of the original structure.

Another feature at Studenica can only be derived from Italy. Bals mentions colonettes at the principal doorway which rest on the backs of lions. He says the lions were scarcely recognisable when he saw them, and in his illustration, indeed, the shafts themselves have disappeared; but Kanitz gives a drawing by which they would seem to have been finely modelled. This is a feature of Lombard architecture rather than that of central Italy, and I do not remember lions in this capacity being employed in Dalmatia till the fifteenth century portals of the Duomo at Sebenico, which are in Venetian Gothic. There are lions at the doorways of Traü and Curzola, but they do not bear columns.

Studenica, and the royal church at Žiča, have the hemi-cycle of seats with the Bishop's throne in the centre, which remains at St. Irene in Constantinople, at Zara, Parenzo, and Aquileja, and at Torcello in the lagunes of Venice.

Before we leave Studenica we must notice the eccentricity of the arch stones, the extrados being struck from a longer radius than the intrados, so that the order as it rises becomes wider. As each order is treated in the same way the group of mouldings at the crown of the arch is nearly half as wide again as it is at the springing. This widening of the arch stones as they rise is common in Italy in pointed arches; I do not remember an instance of it in round arches, and it does not seem to suit them. It has no doubt an Italian origin here, though I think it is misapplied.

The dome of Kuršumlija, M. Jovanović says, was a ribbed construction; I presume like that of SS. Sergius and Bacchus at Constantinople. It is now in ruins (pl. iii.). If the section on pl. v. fig. 2 may be trusted the dome of Studenica is also constructed with ribs, but according to M. Bals it was rebuilt in the nineteenth century.

The church of Žič̆a, the archiepiscopal residence of S. Sava, and the place where Serbian kings were crowned, seems to be disguised with plaster externally, under which probably would be found the banded brick and stone of Hilendar and St. Theodore. The wall round the *enceinte* with its seven doors, one of which was opened for each coronation and immediately walled up, has, M. Bals tells us, almost disappeared. It has a pro-naos, now ruined, as large as the original building, and a lofty tower at the west end of it, which (pl. xiv.) has Romanesque windows of two lights divided by a colonnette, and but for the incongruous modern cupola would resemble some Italian campaniles. The church seems to have been in ruins at the beginning of the nineteenth century, and the

central dome and all the roofs are modern.* At ARILJE (pl. xv.) which was built, according to M. Bals, between 1272, and 1275 we have the Lombard arcaded cornice in profusion, with flat pilaster strips on the walls connected by shallow blank arcading, features which all speak of Romanesque influence.† But the form of the Church is Byzantine, and its lofty section with barrel vaults (pl. xv., fig. 2) recalls that of Sta. Barbara at Traü, which is more Byzantine than Romanesque. Arilje has a narthex in the original building, and a large pro-naos has been added beyond it. Both narthex and pro-naos are of the full height of the parent building.

The church of GRADAC, now partly ruinous, shows the same mixture of influences. The plan is of the normal Serbian type, like that of Arilje or Žiča, but some of the details, especially in the west front of the pro-naos, which is probably an addition to the original building, are western in character. The doorway (pl. xix., fig. 2) is imitated from French transitional work, but rather unintelligently, for the outer order and its supporting shaft are in relief on the face of the wall, a motive found in Italian Gothic, but never allowed in French or English transitional Gothic work, where they are always contained in the body of the wall. This freak of the Serbian architect may be connected with the fact that the foundress of Gradac was Helen, the queen of Stephen Uroš and mother of King Stephen Uroš Milutin, who was a French Princess. The exterior buttresses which are found here come from a Gothic source, and are foreign to Byzantine architecture.

With two exceptions—one a remarkable one—this closes the series of examples of Serbian churches in which western influences can be detected. In the church of St. KLIMENTIJE at OHRID the feeling is Oriental, and a new element of design appears (pl. xvi.). It was built, according to M. Jovanović, in 1379, and marks the beginning of a more distinctive national style. A new form of decoration appears in the arrangement of the long thin bricks of which the church is built into fancy patterns with their edges outwards. This was not an original device, for it is found in the church of St. Elias at Salonica, and still more remarkably in the Apostle's Church there (the Souk-Su Djami) where it has a splendid effect.‡ Here the apse is decorated gracefully with arcading of brick in several orders, and the bricks in the plain wall-face are arranged in a sort of guilloche pattern. The dome-tower is arcaded in the same way, and unlike most examples, is brought to a level cornice instead of stopping at the extrados of the arches. I regret that no plan is given of this interesting building.

The church at NAGORIČA is on the "four-pillar plan" with no distinct narthex, and is gracefully decorated with masonry banded with brick (pl. xxii.). The dome is placed unusually far towards the west. At the corners of the building are small tower-domes, which must have a very picturesque effect.

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* Bals. *op. cit.* p. 10. He says the great arches of the dome both here and at Studenica are slightly pointed. They are not so shown here in pl. v. fig. 2. I regret that we have no better drawings of interiors.

† There is a better view of this church in M. Bals' book.

‡ Illustrated in my *Byzantine and Romanesque Architecture*, vol. i. plates xxi. and xxii.

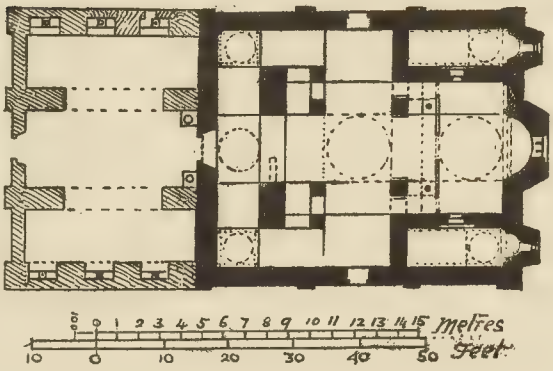


FIG. 4. (Bals.)

Of the patriarchal church at PEĆ we have only an exterior view, and no plan. It has apparently been much mutilated and disguised with stucco-facing (pl. xxiii.). The church of GRAČANICA, to judge from these illustrations, is the most remarkable of all the Serbian Churches (pl. xxiv.). The plan is unusual. M. Bals says "the exo-narthex ranges round three sides, the result being a double series of vaults which show outside (the inner range being the higher), so as to form storeys of arcades, with an effect which is curious, and a little bewildering" (fig. 4). It appears to be a "four-pillar" church, with transepts beyond the vaults that carry the dome, and at a lower level. It is a pity no section is given of this singular construction. At the west end is a pro-naos at a lower level. The walls seem to be of squared masonry with brick in the joints as well as the beds, and brickwork is used in the arches and in the window casing. The general effect is imposing if somewhat confusing, and the pile of arch above arch mingled with the multitude of domes is romantic and surprising to a western eye. The date of the building seems to be from 1321 to 1322. This is one of King Milutin's Churches, and a fresco in the wall represents him in Byzantine regal apparel holding a model of his church in his hand.* The model represents fairly faithfully the strange pile of arches and domes in the real building.

The church at DEČANI is, as I have already said, abnormal in Serbia at the date when it was built (plates xxvi, xxvii, xxviii). It was founded by King Stephen Uroš, the son of Milutin, about 1330, some sixty years after Arilje, and thirty after Gradac, where we seemed to take leave of Dalmatian Romanesque. At Dečani it reappears in full force; we have the arcaded cornice running along the eaves, and ramping with the gable; the walls are banded with white and pink marble; the doors and windows have receding orders, of which the voussoirs widen as they rise in the way noted above at Studenitza; and the outer order and its supporting shaft are planted on the face of the wall in the manner of Italian Gothic, instead of being recessed in the northern way. At the same time the Church is very unlike any building in Dalmatia or Italy, and the general arrangement with the central tower-dome is oriental. The plan is unintelligible as here shown (pl. xxviii., fig. 2) and requires explanation by sections and elevations. The dome seems to rest on four pillars, but the plan is complicated by additional aisles, and there

* Illustrated in M. Millet's article in *L'Art et Les Artistes.*

is nothing to explain how the vaults are supported. There are five naves, terminating in five apses, and there is a pro-naos of three bays, but there is nothing to show how it is vaulted. It is a pity that this remarkable church, where east and west, Byzantine and Romanesque, meet in conflict on something like equal terms is not more fully illustrated. The doorways with their jamb-shafts and foliaged capitals, their spirally twisted mouldings and carved projecting orders are unlike any other east of the Velebit mountains except those at Studenica, and one of them has figure sculpture in the tympanum quite in the western manner. The plan and the details are, as it will be seen, at variance, and if the church was built, as I remember the local antiquaries at Cattaro told me, by a friar from that town, the style he would naturally have employed had to be modified greatly by the demand for a dome and other conditions imposed by the orthodox Communion.*

At LESNOVO we return to the native Serbian style. No plan is given, but from the photograph of the outside it seems to be a " four-pillar " church, with barrel vaults over the four arms, of which that to the east shows the back of the semi-circular vault outside (pl. xxix.). The apses are richly decorated with brickwork mixed with the masonry in bands and patterns. The effect of this decoration depends a good deal on the thickness of the mortar joints, which is at least as great as that of the bricks. There appears to be a second transept and dome towards the west end, probably over a pro-naos.

At KRALJEVIĆ-MARKO the same system of decoration is carried still further with admirable effect (pl. xxx.). Blank arcading in the upper part of the apse is filled with chequer-work or patterns in brick. The east window is kept very low in this and all the other Serbian examples, a feature not explained by the plans. Probably the wall between the head of the window and the semi-dome of the apse is covered with fresco painting, as at Monreale and Cefalù it is covered with mosaic figures. The date of the church is given by M. Jovanović in 1349. The church at KUČEVIŠTE has very interesting wall decoration in brick patterns (pl. xxxi.).

With RAVANICA begins a new type of church which closes the series of Serbian architecture. With one exception the plans of the following examples are tri-lobal, that is to say they have apsidal ends to the transepts as well as an apse at the east end.† Some of them, like the later of the two Churches at Pavlica of which M. Bals gives a plan, and those at Ravanica (pl. xxxv., fig. 7) Ljubostinja (pl. xlii., fig. 3) and Manasija (pl. xlv., fig. 2) are four-pillar churches with the transepts prolonged over narrow aisles, which end eastward in small apses. Others like Lazarica in Kruševac, Kalenić, and Semendria (Smederevo) have no aisle, and the dome rests simply on the four barrel vaults springing from the return walls of nave and transept (plates xxxix., xlvi., l.). The latter is the plan of St. Elias at Salonica. The decoration by brick patterns mixed with masonry is carried further in this group than in the preceding instances, and gives

* Opera di Vitale (Fra Vitale da Cattaro Min. Osserv.) fu la basilica di Decan, alla costruzione della quale fu chiamato nel 1327 dal re Orosio Decano.
Gelcich—*Cattaro.*

† I saw at Cettigne in Montenegro the foundation of a church with a trefoil shaped apse, which had been destroyed by the Turks.

considerable splendour to the walls. The apses, round inside, are polygonal outside, and the angles are emphasised by shafts, which are often spirally fluted (plates xxxvii. and xxxix.). There are friezes and architraves enriched with interlacing patterns and rosettes, cablings, and mouldings. The tympana over doorways are filled with carving of an abstract kind, though in at least one instance figure sculpture is introduced; and the windows and doorways are enclosed within sculptured borders and architraves. Some of the windows have spiral jamb-shafts, and here and there to our surprise appears the trefoiled window head of Gothic architecture (plates xxxix., xli., xliii.). One charming and novel feature is the traceried rose window, of which the most remarkable is that at Ravanica (pl. xxxv., fig. 9).

M. Bals thinks the second church at Pavlica is the prototype of this third group of Serbian churches.* Outside it appears from the representation in Kanitz to have been plastered over, but it may be assumed that the walls are of masonry with brickwork like the other contemporary examples.

M. Bals suggests that this new direction of Serbian art was inspired from Armenia or Georgia, where a school of art flourished, derived originally from Constantinople, but possessing a vitality of its own. That there was an influx of Armenians into the Eastern Empire when an Armenian sat on the throne of Constantinople is well known. Strzygowski holds that later Byzantine art was moulded a good deal by Armenian influence, though he seems formerly to have thought differently.† The examples in published illustrations of Armenian architecture do not seem to me to have much resemblance to these later Serbian churches, and I do not see why a native development of Serbian art based on Byzantine example need be questioned. M. Jovanović attributes several of these later Churches to an architect named Borović, who was no doubt a Serb.

RAVANICA was founded in 1387 by Lazar, the unhappy prince who saw the ruin of his country and fell at Kosovo two years later (plates xxxiii. to xxxvii.). Though disguised by being stuccoed over outside it is built of banded masonry and brick like the churches already described, and a restoration of the north elevation is shown in pl. xxxi. The design contains all the features noted above as characteristic of the new style; smaller tower-domes surround the great central one, four piers carry the dome, barrel vaults four ways give the Greek cross plan, and the exterior is richly decorated with arcading, twisted colonnettes, architraves and friezes carved with fret-work, borders with carving to doors and windows, traceried rose windows, and geometrical patterns wrought in brick. The proportion, as in all these Serbian churches, is very lofty. In the restored elevation (pl. xxxvi.) the arches in the lantern towers are shown with the extrados exposed, though in the views of the actual building the walls are brought up to level eaves. A pro-naos has been added at a later date, in which materials from a previous building are used at second-hand.

* A plan and drawing of this church is given by Kanitz, K. Acad. Wissenschaft Sitzungsbericht. Vienna, 1864.

† *v.* Diehl. *Manuel de l'Art Byzantin*, p. 445.

LAZARICA IN KRUŠEVAC is a church of the second type of trilobal building (plates xxxviii. to xli.). The decorative masonry is superb, and the narthex is surmounted by a tower which rivals the central tower-dome in importance, and is quite a novel feature and not entirely a happy one. Among the rose windows is one with radiating spokes which implies a Gothic suggestion. Another novelty is the use of niches or large flutings in the wall, finished at the head with semi-domes, a feature that is found at Constantinople in the Churches of St. Theodore, St. Theodosia, and St. Thekla.* The South door is divided into two by a shaft, and each opening finishes at the head with a Gothic trefoil, of which the point is ogeed.

The Church of LJUBOSTINJA is of the first trilobal type, that is to say it is a four-pillar church with aisles, and it is preceded by a large pro-naos which seems to have a dome enclosed in a kind of lower tower. All the windows here have the Gothic trefoiled head to the lights, though the ornamentation otherwise is quite Oriental. The carved work in all these churches round the windows and doors is not pure arabesque, but formed of interlacing geometrical figures and fretwork. The capitals of the shafts at the angles of the apses have carved capitals, but these too seem composed of the same kind of ornament, with no relation to nature (plates xlii. to xliv.). This kind of decoration has no affinity to anything western, and is more akin to Saracenic ornament in which natural form plays a small part.

The name of the architect, Rade Borovic, is carved on the threshold of the nave at Ljubostinja, which was founded in 1394 by the widow of King Lazar, five years after the fatal day of Kosovo. It is surprising to find this important building erected in spite of so serious an overthrow. But the Despots or Governors seem to have preserved their independance to a considerable degree after the fall of Serbian sovereignty, for the church of MANASIJA shows no falling-off in execution, and indeed seems superior in finish to some of its predecessors, though it was not begun till 1418. It is a four-pillar trilobal building with five domes, built of good fair masonry without any brick-work. The apses have the angle shaft, but the eaves finish with the arcaded and well-moulded cornice of Dalmatia and Lombardy (pl. xlv.). It is, however, a sign of the time that the Church and Convent were enclosed within a mighty wall with numerous towers.† In the Church at KALENIĆ built in 1427 by the Despot Stephen, son of the unhappy Lazar, we return to decoration by brick-work, though the upper part of the walls is disguised by stucco (plates xlvi., xlvii., xlviii.). Here again is a western tower surmounting the narthex, though subordinate to the central dome. The place is trilobal of the second type. The dome has been rebuilt, and is not happy. In the nave doorway (pl. xlviii., fig.6) we have an oriental, possibly Turkish, motive in the curiously moulded lintel, and the borders of interlacing patterns remind one of Saracenic work; and yet over the lintel is a border of regular Byzantine running foliage that might have been in one of Justinian's churches. The windows have trefoil-headed lights with ogee points that are Gothic, under a strange

* Illustrated in my *Byzantine and Romanesque Architecture*, vol. i, pl. xix. and fig. 30. They occur also at the Pantocrator.

† Illustrated by Kanitz. *Serbiens Byzantinische Monumente*, Vienna, 1862

composition of birds and snakes that is quite primitive, though the Church dates from 1427 (pl. xlviii., fig. 5). I have already noticed the sculpture of the Virgin and Child over a window.

The church at VRAĆEVŠNICA is abnormal (pl. xlix). Founded in 1341, nearly half a century before the day of Kosovo it has the arcaded cornices and blank arches of western Romanesque used in an unintelligent way. There is no dome, and in front of the narthex is a porch open on three sides over which is a tower. It is built of fair masonry without brick ornament. One can hardly believe it to be a church of the Greek rite.

The last church of this series at SEMENDRIA is small, trilobal, and has brick-work ornamentation. (pl. l.)

M. Bals gives the plan and some details of another church at RUDENICA, which is trilobal and belongs to this group. Also to the same period and of the same plan are the churches he illustrates at VELUĆE and at COZIA in Roumania. The latter, he says, is of the school of Rade Borović, whose signature is on the door-cill at Ljubostinja, and " whom popular poems designate as the architect of Ravanica."

Of the interior of the churches unhappily we have no illustration, which is the more unfortunate because fresco painting was the universal mode of decoration, and the provision for it affected the architecture, as I have already explained. It is said there were no mural paintings in Serbia till the rise of the Nemanja dynasty.* The first masters were Byzantine, but a local style was soon developed. Sir Arthur Evans describes the frescoes at the neglected Church of Ljuboten overlooking the town of Skoplje (Uskub), the ancient Scopia. On the north wall appears the Tsar Stephen Dušan himself, imperially robed and crowned, and at his side his Empress Helena, and his young son Uroš.† M. Millet gives a few illustrations of Serbian frescoes, which may be compared with the mosaics of the Church of the Chora in Constantinople dated in 1303, and those at Mistra near Sparta, of which we have ample illustration in M. Millet's fine volume on the churches of that place. From this scanty information one may gather that the level of achievement in the painting in Serbian churches was not behind that in the places I have named, and not unworthy of comparison with the contemporary work in Italy of Giotto and his followers. It is unnecessary to enter here on the disputed question whether the Byzantine painters gave the lead to the Italian artists of the fourteenth century, or received it from them. Most likely a magnetic wave of progress reached the two countries at the same time.‡

This review of a very interesting subject is naturally, as I am well aware, very imperfect, for I have not had the opportunity of seeing any of these churches myself. My knowledge of them is only derived from the photographic views which form the

* v. Dalton, *Byzantine Art*, pp. 40 and 294.

† Archæologia, vol. xlix, p. 93. The church is dated by an inscription in 1337.

‡ M. Millet gives a sketch of the Crucifixion from a fresco at Nagorica in which Christ is voluntarily ascending a ladder to take his place on the Cross (*La Serbie Glorieuse*, p. 39). In the Church of the Peribleptos at Mistra Christ is seen mounting the ladder, this time backwards, assisted by a man on a ladder on each side. Millet's *Mistra*.

illustrations in this volume, and from the other works to which I have referred in the text, assisted by the analogy of Byzantine and Dalmatian buildings with which I am familiar from having visited and studied them myself. There is unfortunately no scale to the plans, and there are few sections to make the construction intelligible. This volume, however, contains information enough to awaken interest in a subject fresh to most British students of architecture, and to direct attention to a class of buildings that form a chapter in art by themselves. Based on Byzantine example, but influenced at the same time from the west by the Romanesque of Dalmatia, Serbia succeeded in developing an architecture which became more distinctly national and individual as time went on, till in the fourteenth century it has a character of its own which gave promise of a great future. In painting, Serbia held her own with the other Byzantine Schools. In sculpture she was deficient: she did not learn from the masons of Proconnesus the lesson of those glorious capitals of a delicate beauty rarely equalled, which adorn Byzantine buildings from the Bosporus to Ravenna, to Venice, to Salonica, and to Cairo. Her sculptural borders are mostly mechanical, and her few attempts at natural form, as at Kalenić, are barbarous, though when they were carved Nicola Pisano had been dead half a century, and the statues of Chartres, Wells, and the inimitable figures at Reims—now alas! destroyed by Teutonic savagery,—had been in existence more than twice as long. But sculpture was not the favourite art of the orthodox communities.

What Serbian architecture might have come to had it not been interrupted would be an interesting speculation. The examples contained in this series show so much vitality and distinction that great things might have been expected from it. But the Balkan lands, like unhappy Belgium, have the misfortune to be the battlefield of nations. Trodden down for centuries by the conquering Turk, Serbia won a brief independence only to lie now under the heel of Teuton and Bulgarian invaders. Her gallant fight for freedom has won the esteem and admiration of Western Europe, and when she gets her own again, as she must and shall get it at no distant period, all friends of liberty will join in wishing her a happy and prosperous future.

THOMAS GRAHAM JACKSON.

Eagle House, Wimbledon,

August, 1917.

Introduction

A NEED has been felt of gathering together in one collection all the characteristic Jugoslav monuments. Most of them have already been given to the public in Serbian, and some of them also have been made known in various foreign languages, especially in Russian, French and German. Nowhere else is seen so clearly the spiritual unity of the Jugoslav peoples, Serbs, Croats and Slovenes, from time immemorial up to the present day. We could wish that there were more of these monuments, especially in the form of buildings,—churches, palaces, castles, etc. But the hand of our enemies through a long, long period of unceasing struggle has systematically destroyed them; so that, for the most part, to-day there are only sad ruins; ruins, however, which show clearly enough the ancient Jugoslav art and civilisation. Yet the form is manifold of those that do remain. There are, for instance, buildings, churches, palaces, castles, written and printed monuments, paintings, embroideries, as well as different products of past arts and crafts, all of which together constitute a valuable witness to the unity of our history and our spirit.

We begin our series with this volume on the Serbian Orthodox Church. For the Serbian Church has been through all past time the real centre and focus of the entire life of the Serbian people—not only the cradle of their faith but also the nursery of their cultural and national endeavour.

In these monuments of the Serbian Church is incarnated the love of the Serbian kings and nobles towards their faith and people. From the artistic point of view, they are an eloquent witness to the degree of national and religious development of the time, and also to the refined taste of their founders for the monumental and the beautiful. How the people were impressed by these royal monuments is best seen in their songs and epics. In one of them the people speak through their beloved Voivoda Miloš Obilić who was in Dalmatia as an envoy of Tsar Lazar amongst the Roman Catholics, who boasted of their beautiful church of St. Dimitri. He answered :—

> Gentlemen, not thus greatly would ye boast,
> If ye had seen our own white marble churches,
> Foundations of our glorious kings and nobles,
> How great and lofty they uprear themselves.
> What is this small Saint Demeter of yours!
> Clean o'er its spire could I now throw my golden mace . . . .

And he did.

The Church taught the Serbian people to love their neighbours. The Church educated them in her schools and colleges all through the Middle Ages. She taught them arts and crafts: men in the monasteries and women in the convents such as the Convent

of the Holy Virgin, founded by Queen Anna; or Gradac, founded by Queen Helena, a princess of France; in the Serbian Churches, too, took place the proclamation and coronation of the Serbian kings and tsars, who in their old age abandoned their royal splendour and came back there to take monastic vows, to pray, and die as humble monks. At the Churches were convoked the first Serbian parliaments (*sabor, sbor*) of lay and ecclesiastical representatives to discuss and decide the most important questions of state. At the Churches were proclaimed the first written Codes of Law; for instance, Tsar Dušan's Code, on May 21, 1349. In the Churches the Serbian kings used to take Holy Communion with the nobles and the people, and to invoke the assistance of God on the eve of their struggles against the enemy of Christianity as on the eve of Kossovo Day, June 28, 1389. After the disappearance of the Serbian political power it was the Serbian Church which gathered around herself the remnants of the harassed Serbian people, to be their light and comfort during the horrible rule of the Turkish conquerors. Like a good mother, the Church embraced them, and kept alive in their souls the hope of liberation and of a better life, teaching them always to keep their national name, history and traditions. Even during that time the Church instructed the people in arts and crafts and learning. By the Churches, too, soon after the invention of printing in the west, the Printing Press was introduced to the Serbian people in the Monastery of Obod in 1493, at Mileševo, Manasija, and other places. Finally, in the Churches began the first quiet talks ripening into decisions concerning insurrection against the oppressors. And when, in 1804, the insurrection had actually broken out, we see in the front ranks as leaders and fighters of the Serbian peasant crusades the Serbian priests, Father Athanasius, Mattheaus, Luka, Ruvim, Gera, and others, with cross in one hand and sword in the other, fighting with the watchword: "For Cross and Freedom." When the creation of the new Serbian state began, the first political and administrative institutions, including the Senate itself, originated in the Monasteries of Bogovadja and Voljavča. There first started the schools of higher education.

It is clear then, from what has been said above, why we publish in the first place this volume on the Serbian Orthodox Church. We are not going to enter here into any deep or detailed analysis of the architecture and ornamentation of the Serbian churches, but we would give the reader some idea of the main characteristics of their style. In the old Serbian churches two stylistic influences are apparent from east and west,—the Byzantine and the Dalmatian influence. The architects of the best buildings were from Macedonia and Dalmatia. The Macedonian architects were famous all through Serbian history; in the Turkish times when they could no longer build Christian churches they were engaged by the Turks to build their mosques and baths (hamams). The best known among them were Isidore and Antelius.

The first Serbian churches, built from the days before Nemanja to those of King Milutin (1000-1314), especially the famous church in Studenica (St. Joachim and Anna), have partly the characteristics of Dalmatian architecture, dating from the days of Diocletian. All others built later, *i.e.*, from 1314-1460, have Græco-Byzantine character-

istics from the south of the Peninsula. Of course, this classification ought not to be taken quite strictly. For in the first group of churches we mark some Græco-Byzantine influences, just as we see in the second group some samples of Dalmatian architecture.

Meanwhile, in the second group—*i.e.*, in the monuments built after 1360—we mark a new style of construction and ornamentation, with new motives, which through their variety and their symmetry please the eye. The motives are simple, without complications, but every one of them, even if geometrical, has a soul which vivifies it and makes it pleasant. The interweaving of their parts is tender and alive. There appear, moreover, new forms in profilation on the stone, and new design in the openings. The idea is more original, the vaulting and dome-construction is more æsthetic ; one is at once aware of a striking difference between these and the earlier buildings. These later buildings are the work of Rade Borović, the architect of Tsar Lazar. Borović inspired a whole school of new building art. He had many followers. This new direction is really a specific expression of the Serbian soul and the Serbian conception of Christianity. Very probably it would have developed into a perfectly new style had it not been arrested by the Turkish invasion. We quote here an interesting expression of the well-known French savant, M. G. Millet, who has travelled in recent years in the Balkans and visited all the important buildings in Serbia :—

" Ainsi en quittant la terre byzantine, pour remonter le cours du Vardar et suivre ensuite celui de l'Ibar ou des deux Moravas, le voyageur demeure étonné devant le nombre des êdifices, leurs fières proportions, la variété et l'éclat de leur parure, et, lorsqu'il passe la porte, il admire les portraits vigoureux des ' krals ' ou des despotes, la haute stature d'Etienne Douchan, dont les contemporains s'émerveillaient, il reconnaît, dans ses larges traits, dans son regard profond, ce tempérament doux et patient, cette âme hardie qui a laissé, même aux étrangers, un profond souvenir : ' Lo imperator Stefano el quel fu savio segnor et possente.' Il songe à cette cour brillante, où le jeune souverain avait su attirer des talents de tous pays, Serbes, Bulgares, Grecs, Albanais, mineurs saxons, chevalier allemands, financiers dalmates, marchands vénitiens et florentins, et il suit alors sans etonnement, sur les frises peintes, le souffle frais qui anime les figures et entraîne les foules. Il se demande quels bienfaits ce peuple jeune aurait apportés à l'Orient chrétien, si l'Empereur ' sage et puissant ' avait assez vécu pour consolider son Etat et arrêter la barbarie turque."*

After the destruction of Serbian independence it was, of course, not possible for the Serbian architects to build new churches ; on the contrary, the Turks would not even tolerate those already in existence, but systematically destroyed them, making use of the material for their own buildings, domestic and official, or transforming them into mosques. We know from the chronicles that there was a large number of the royal churches of which to day we find either mere ruins or no trace at all.

The followers of Rade Borović, having no more work at home, went abroad, some

* Gabriel Millet: *La Serbie glorieuse*, p. 54. Paris, 1917.

of them to southern Austro-Hungary (Srem, Banat and Bačka), and some of them to Roumania, where they found employment under the Roumanian boyars. That is the reason why we find here and there in these countries at the beginning of the fifteenth century churches and monasteries in the Serbian style. The greatest number of them were built in Srem, in Fruška Gora, a short distance N.W. of Belgrade. Through its monasteries Fruška Gora, with the town of Karlovci (the residence of the Serbian patriarchs) became, and remained for centuries, the spiritual centre of the Serbian people in southern Austro-Hungary. In some of these monasteries there rest the remains of some of the Serbian kings and queens, which were secretly brought there by the pious monks from Serbia when the Turks began to take vengeance even on the dead, as they actually did upon the body of St. Sava, burning it in Belgrade on April 27, 1594.

Some few of the Serbian architects still remained at home, and were employed by the Turks to build their mosques and private houses. For this reason we find in the Turkish mosques in Serbia much of the Serbian church style.

All these churches were decorated inside with paintings, done immediately on the completion of the building or—very seldom—at later dates. This fresco painting of the Middle Ages was executed so well and so thoroughly that, wherever it has not been wantonly destroyed, it may still be found in all its original freshness; even in churches which have been in ruins since the first days of Turkish invasion, at the close of the fourteenth century, we still find portions of this fresco work in excellent preservation.

In many of our churches there are also to be found notable remains of ancient screens. Most of these are sculptured in wood, and present a beautiful gilded interweaving of geometrical designs with leaves and plants and flowers. One such example was brought from Blagoveštenje Monastery in the mountain of Ovčar and deposited in the Museum at Belgrade in the year 1908 (*v.* pl. li.). But besides this sculpture in wood, we find at times screens in stone and marble, as in the central part of the screen at Dečani and in Nagoriča. This interior decorative work is in general—from the earliest times up to the present day—done by the Serbians of Debar, a district lying to the north of Lake Ohrida. This neighbourhood was, indeed, from the earliest times the cradle of the Serbian ecclesiastical arts and crafts. Here were made not only screens but also all kinds of decorative objects in metal of unusual fineness and delicacy: candlesticks, censers, candelabras, and much other accessory decorative work. The ikons themselves were often plated with silver, skilfully and richly adorned with expressive human figures, in addition to the geometrical and natural decoration just mentioned. Sometimes also we meet with faces of saints cleverly presented in wood by the encaustic method. Wall pictures in mosaic there are not; but on the floors of many churches there are fine mosaics of very small stones in their natural colours, most skilfully arranged in the spirit and style of the church architecture such as may be seen at Gračanica and Manasija.

In conclusion, we have to express our warm gratitude to MM. P. Pokrishkin, Gabriel

Millet and G. Bals, of whose works we have availed ourselves in composing this volume; also to Mr. James W. Wiles, M.A., for his kind assistance in translation.

In presenting this work to our English-speaking friends in Great Britain and America, we hope it may help them in some degree to understand the constructive spirit of the Serbian people.

But while making its appeal to the larger public, it is hoped that the book may prove not uninteresting to the clergy and ministers of all denominations, as well as to the more professional and expert student.

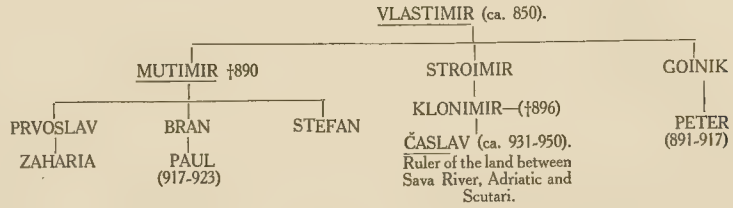
KOSTA J. JOVANOVIĆ,
Architect,
Belgrade.

London, 1917.

The Serbian Dynasties

I.

THE DYNASTY OF VLASTIMIRIDES, in the Centre of the Serbian Lands.



II.

THE ADRIATIC DYNASTY, with the capital in Skadar (Scutari).

JOVAN VLADIMIR, †1015. Prince of Dioclitia, a saint of the Serbian Church, and the patron saint of Durazzo (Drač). According to the tradition the founder of the monasteries St. Naum on the Ohrid Lake, and St. John of Debar (Dibra). His wife, Kossara, the daughter of the Macedonian Tsar Samuel.

DRAGOMIR (†ca. 1017). Prince of Dioclitia and Chelmania. His wife a daughter of the great Župan Ljutomir of Ra'ka.

DOBROSLAV I.

STEFAN VOISLAV (ca. 1040). Prince of Dioclitia, Tribunia and Zachlumia. He is buried, as all the members of his family, in the monastery of St. Sergius and Bacchus, 9 Km. away from Scutari, on the left bank of Bojana river.

RADOSLAV.

MICHAEL, the first King of the Serbs ca. 1052-1081.

BRANISLAV — GRADISLAV — COCCIOPARUS (Kačoper).

DOBROSLAV II., King of Dioclitia.

BODIN, King of Serbia (1082-1101). His wife, Jaquinta, daughter of Argyritses, a patrician from Bari.

GRUBEŠA, King, 1116-1123

PREDIHNA

GRADIHNA 1135-1146.

GEORGE, King of Serbia 1113-1116, and 1125-1135

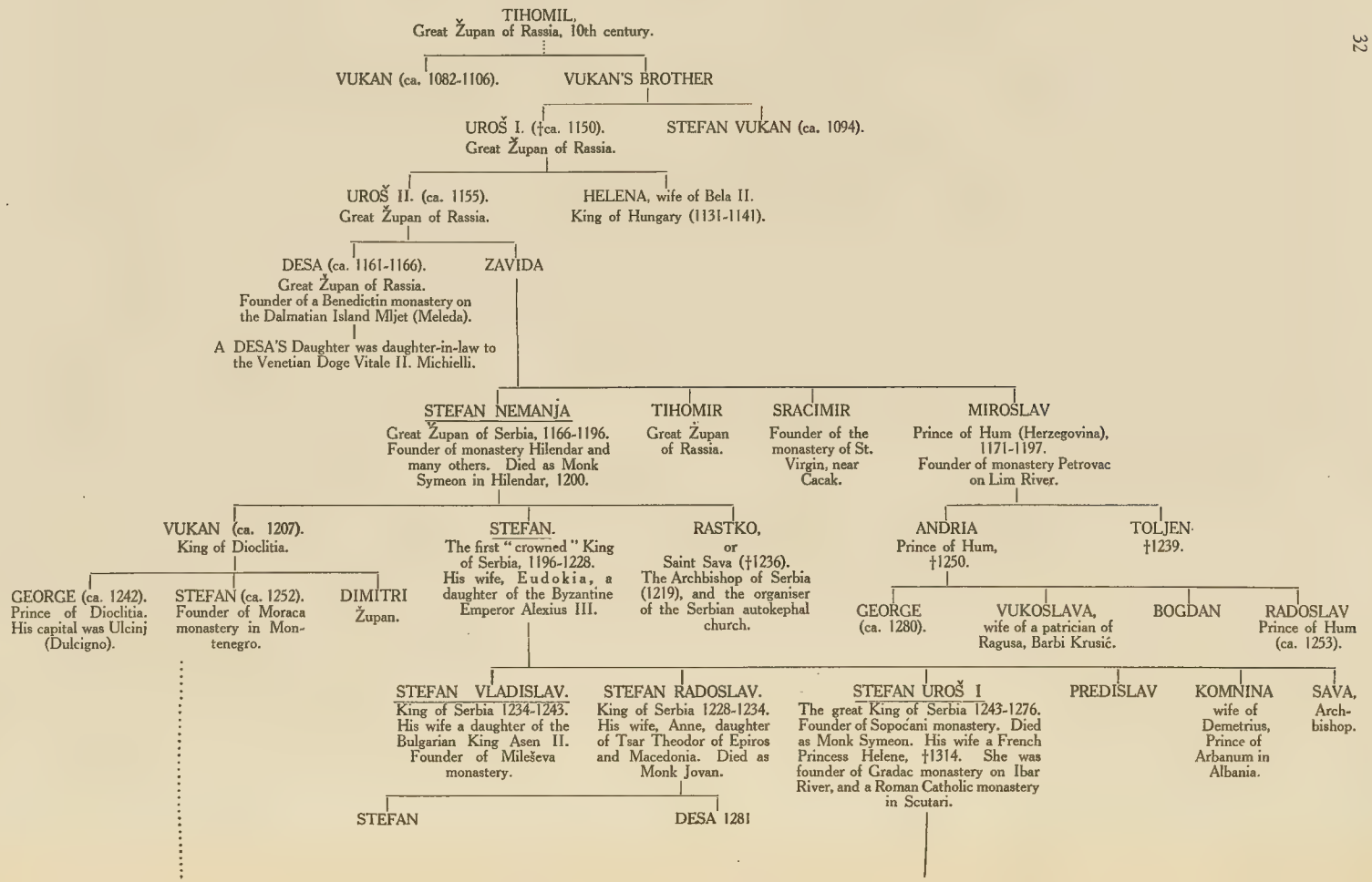
MICHAEL, Župan of Dioclitia Anno 1189. Stefan Nemanja took his lands, *i.e.*, the Serbian Coast lands (Pomorie), and united them with the Eastern Serbian Provinces.

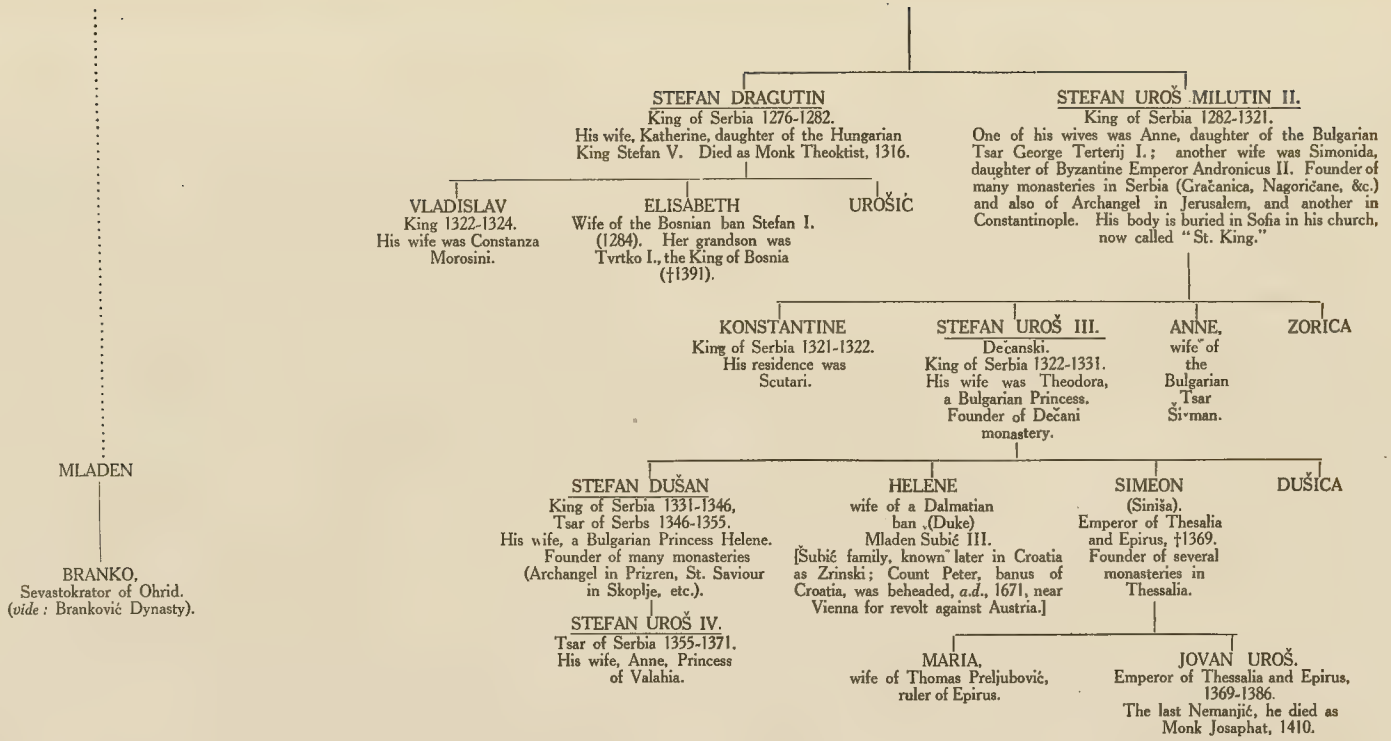
RADOSLAV — IVAN — VLADIMIR

III.

NEMANJIĆ DYNASTY.

(Their first capital was in Ras, near Novi Pazar.)




STEFAN DRAGUTIN
King of Serbia 1276-1282.
His wife, Katherine, daughter of the Hungarian King Stefan V. Died as Monk Theoktist, 1316.
VLADISLAV
King 1322-1324.
His wife was Constanza Morosini.
ELISABETH
Wife of the Bosnian ban Stefan I. (1284). Her grandson was Tvrtko I., the King of Bosnia (†1391).
UROŠIĆ
STEFAN UROŠ MILUTIN II.
King of Serbia 1282-1321.
One of his wives was Anne, daughter of the Bulgarian Tsar George Terterij I.; another wife was Simonida, daughter of Byzantine Emperor Andronicus II. Founder of many monasteries in Serbia (Gračanica, Nagoričane, &c.) and also of Archangel in Jerusalem, and another in Constantinople. His body is buried in Sofia in his church, now called "St. King."
KONSTANTINE
King of Serbia 1321-1322.
His residence was Scutari.
STEFAN UROŠ III.
Dečanski.
King of Serbia 1322-1331.
His wife was Theodora, a Bulgarian Princess.
Founder of Dečani monastery.
ANNE, wife of the Bulgarian Tsar Šišman.
ZORICA
STEFAN DUŠAN
King of Serbia 1331-1346, Tsar of Serbs 1346-1355.
His wife, a Bulgarian Princess Helene.
Founder of many monasteries (Archangel in Prizren, St. Saviour in Skoplje, etc.).
STEFAN UROŠ IV.
Tsar of Serbia 1355-1371.
His wife, Anne, Princess of Valahia.
HELENE
wife of a Dalmatian ban (Duke) Mladen Subić III.
[Subić family, known later in Croatia as Zrinski; Count Peter, banus of Croatia, was beheaded, a.d., 1671, near Vienna for revolt against Austria.]
SIMEON
(Siniša).
Emperor of Thesalia and Epirus, †1369.
Founder of several monasteries in Thessalia.
DUŠICA
MARIA,
wife of Thomas Preljubović, ruler of Epirus.
JOVAN UROŠ.
Emperor of Thessalia and Epirus, 1369-1386.
The last Nemanjić, he died as Monk Josaphat, 1410.
MLADEN
BRANKO,
Sevastokrator of Ohrid.
(vide: Branković Dynasty).

IV.

RELATIVES OF NEMANJIĆ'S DYNASTY.

(a) BRANKOVIĆ DYNASTY.

MLADEN.
Serbian Vojvoda.

BRANKO.
Sevastocrator of Ohrid.

VUK BRANKOVIĆ
(†1398).
Ruler of Prizren and Kossovo Field,
His wife, Mara, daughter of Prince Lazar of Serbia

GEORGE "Smederevac."
Ruler of Serbia 1427-1456.
His capital Semendria on the Danube.
His wife, Jerina, a Byzantine Princess.
Founder of the old Church of Semendria.

GREGORIUS
(†1460).
Died as monk
Germanos

VUK GRGUROVIĆ
"Zmaj."
Serbian Despot in Syrmia and South Hungary 1471-1485. His residence Slankamen in Syrmia. His wife Marchioness Barbara Frankopan †1505.

LAZAR
Ruler of Serbia 1456-1458. His wife, Helene Palæolog.

MARA
wife of Stefan Tomašević, the last ruler of Serbia (1459), and the last King of Bosnia (1463), beheaded by the Turks.

STEFAN
His wife Angelina was daughter of Georgios Komnenos, the Prince of Valona. She founded the monastery Krušedol in Syrmia and died as nun.

GEORGE
Serbian Despot in Syrmia, Bačka, and Banat. Died as monk Maxim (archbishop of Belgrad).

JOVAN
†1503
Serbian Despot in Syrmia and South Hungaria. His capital was Kupinovo in Syrmia. His wife Helene Jakšić.

MARIA
(†1540).
Wife of Ferdinand Frankopan, the lord in Croatian Coastland.

KATHERINE
wife of Ulrich Celjski II. Prinz of the Slovene lands in South Styria, Carynthia and Carniola, banus of Croatia. Killed by the Magyars in Belgrade, 1456.

ELIZABETH
wife of Matthias Korvin, King of Hungaria.

MARA
wife of Sultan Murad II.

(b) HREBELJANOVIĆ DYNASTY.

LAZAR HREBELJANOVIĆ.
Prince of Serbia.
Killed in the battle of Kossovofield 1389.
Founder of several monasteries (Ravanica, Lazarica, etc.).
His wife Princess Milica.

VUK
(†1410).

LAZAR,
killed, together with his father, by Sultan Mussa at Constantinople.

STEFAN "VISOKI."
Sovereign (Despot) of Serbia, 1389-1427. Founder of several monasteries (Manassia, Kalenić, etc.). His residence Belgrade. Married at Mytilene with a Byzantine Princess, after the battle of Angora, 1402, in which he took part on the side of Bayazet against Jingis-Khan.

MARA
wife of
Vuk Branković

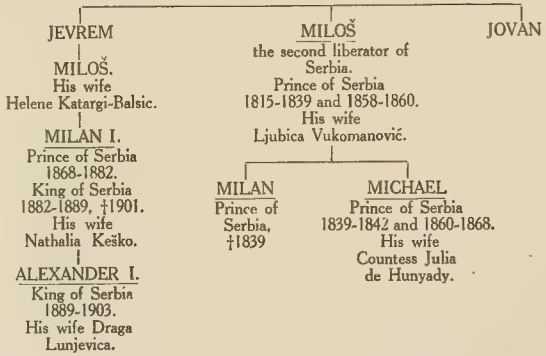
HELENE
wife of George Sracimirović-Balsić. Her son Balša was Duke of Zeta (Montenegro) 1403-1421.

OLIVERA
wife of
Sultan
Bayazet I.
(1389-1402).

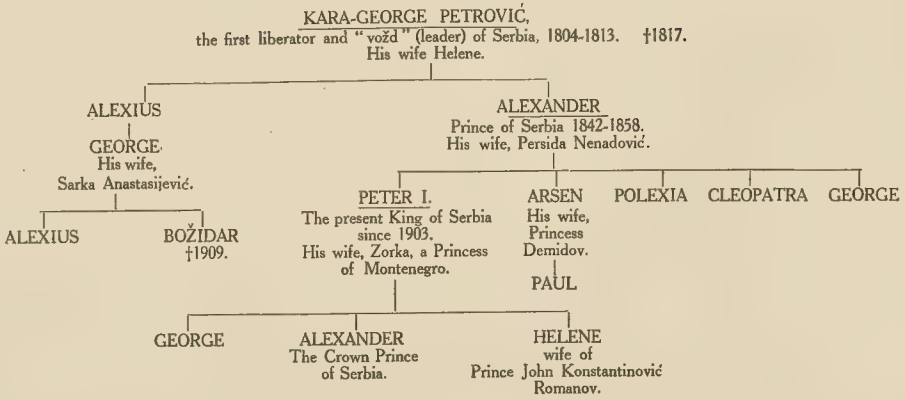
V.

THE MODERN DYNASTIES.

(a) OBRENOVIĆ DYNASTY.



(b) KARA-GEORGEVIĆ DYNASTY.



ST. NICHOLAS at Kuršumlija, about half way between Priština and Niš. Founded 1190 by Stephen Nemanja, the founder of the Nemanjič dynasty, which directed the destinies of the Serbian people for two centuries

This Church may be described as the norm and archetype of all the religious foundations of the Nemanja dynasty. It is constructed of solid, variegated bricks. Formerly there was one central dome of a ribbed construction, very seldom to be seen on the later churches. At the West end there was a transept with two towers, one of which is still existent. Owing to its size and position this Church commands a wide view of the surrounding country—which indeed, with but very few exceptions, is the case with all the buildings of Stephen Nemanja. Many similar constructions are to be found throughout his dominions. Well known, for example, are :—Ornjani Church, standing where the Toplica stream runs into the Morava ; Curline Church, south of Nis ; Matejevci Church near Niš ; Zvezdan Church, near Zaječar ; St. Pantelejmon in Niš ; St. Nicholas Church at Concula, near Novi Pazar ; also Sopoćani, which we give in this volume ; St. George's Pillars above Novi Pazar, and St. Michael, in Skoplje, etc., etc.

Side by side with these we must not omit to mention—unfortunately we are unable to give any illustrations of it—the beautiful Church of the Virgin Mary, which was at one time of great cultural and historic importance. To-day we see only its ruins, near the same town of Kuršumlija, where the Kosanica stream flows into the Toplica. This Church of the Virgin was erected by the wife of Stephen Nemanja, who in her declining years, like her husband, renounced the world for the cloister, and took the name Anna as her convent name. To-day she is known to the Serbian race as St. Anna.

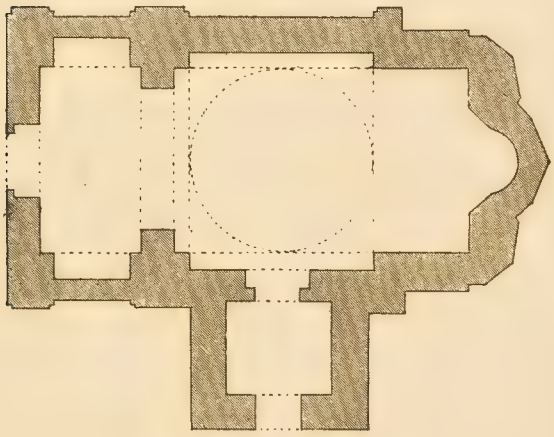
Judging by its ruin, this building must have been one of the most beautiful and imposing of its time. Much marble was employed for its decoration, and its dome was supported by four massive marble pillars. Near by, St. Anna founded a school for the education of Serbian maidens.

Plate III.—1. St. Nicholas Church in its present state

2. Ground Plan without Transept and Tower.

Over Plate III

1



2

SOPOĆANI. In the valley of Trgoviŝte, not far from the town of Ras or Novi Pazar, the capital of the Nemanja. This church, erected by Stephen Nemanja *circa* 1190-1194, is one of the noblest of his Foundations. Built of soft white stone, with Studenica marble for the windows, doors, pillars and other decorative features, it is known to the entire Serbian race as a fine and stately building, many allusions being made to it in the national poetry. It was destroyed during the earlier Turkish invasions.

Plate IV.—1. The South Side, now in ruins.

2. Side Doors of Sopoćani.

Over Plate IV

1

2

STUDENICA. On the little mountain stream of Studenica, some eight miles from Uŝće and nearly 40 miles from Kraljevo. Erected *circa* 1196 by Stephen Nemanja, who intended it to be his burial place. Calling together there in 1196 an assembly of the magnates and nobles representative of the whole Serbian race, he expressed to them his gratitude for their loyalty during all the years of his reign, and abdicated in favour of his second son, Stephen. The Church is of white polished marble. In point of architectural execution it compares well with similar buildings of the same period in other lands. During the Turkish invasions it suffered great damage, the largest cupola being destroyed, and not restored until the beginning of the nineteenth century.

Plate V.— 1. Studenica of to-day in its beautiful valley, with the modern Monastic Buildings.
2. Longitudinal Section.
3. Ground plan with later Nave.

Plate VI.— 4. View of South Side.
5. View of Altar (East Side).

Plate VII.— 6. South Door.

Plate VIII.—7. Window of Altar Apse.
8. Tympanum above the Main Door.

Plate IX.— 9. Screen (by the Serbians of Debar).
10. Christ in the Tomb (in gold needlework).*

* At earliest dawn on Easter Sunday a service is held at which the priest takes this tapestry and bears it three times round the Church before the people, who unite with priest and choir in the Resurrection hymn. Then the Priest proceeds to the main entrance, and in deep silence knocks outside with him. The door is opened, the people follow the priest into the church, and the Resurrection hymn is sung again.

Over Plate V

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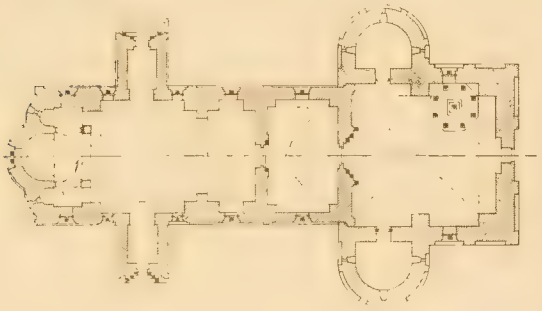

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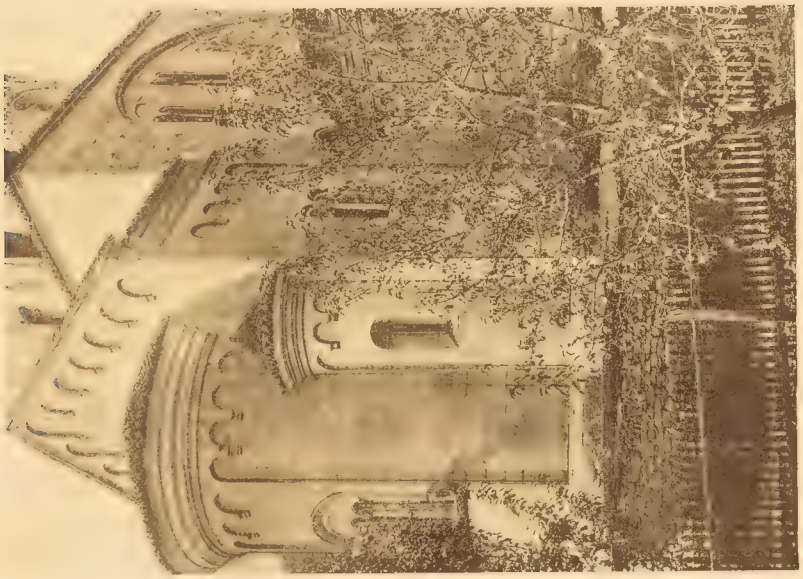

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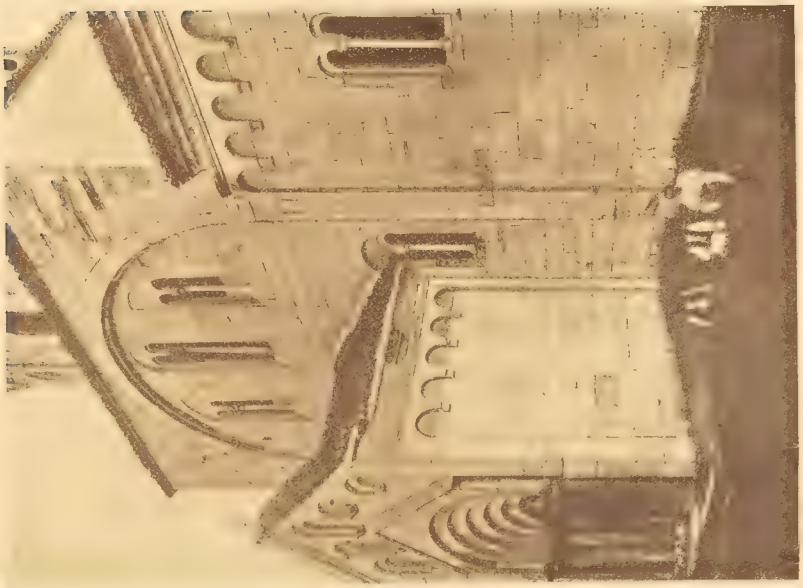

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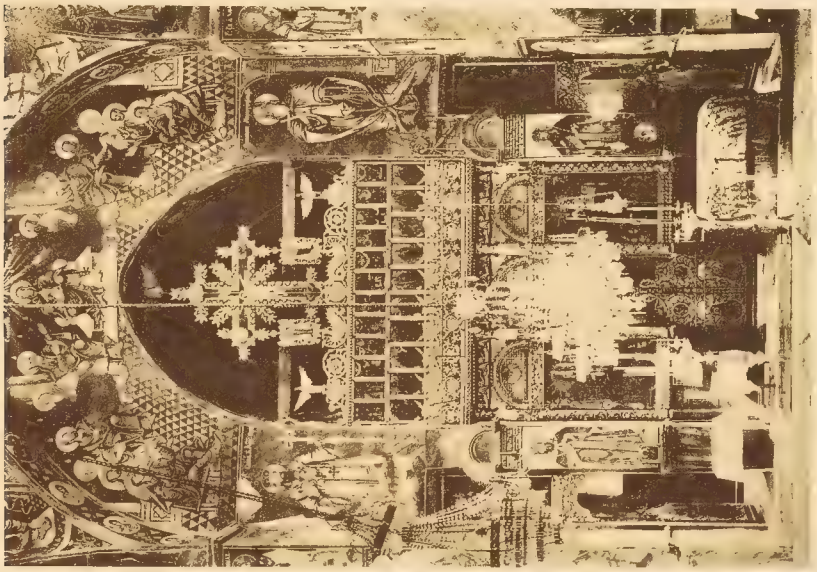


9

10

HILENDAR. On Mount Athos, the "Holy Mountain." This is the last Foundation of Nemanja. The mountain of Athos is well known throughout the entire Orthodox world as the centre of a great monastic republic.

In 1196 Nemanja left the throne to his younger son Stephen, and retired to Mount Athos, where his youngest son Sava had lived some years before as a simple monk. They found in a beautiful olive wood the ruins of a small chapel, and Nemanja, who now had the monastic name of Simon, decided to build a new church on the site of these ruins. Such was the beginning of the afterwards famous religious and theological centre—outside of Serbia. During a period of 200 years the Kings of Serbia without distinction added to the buildings and endowments of this ancient foundation of their fathers with devotion and delight. The most liberal of all the royal benefactors was King Milutin, the great grandson of Nemanja. He built the new church of Hilendar, providing it with immense property and treasures.

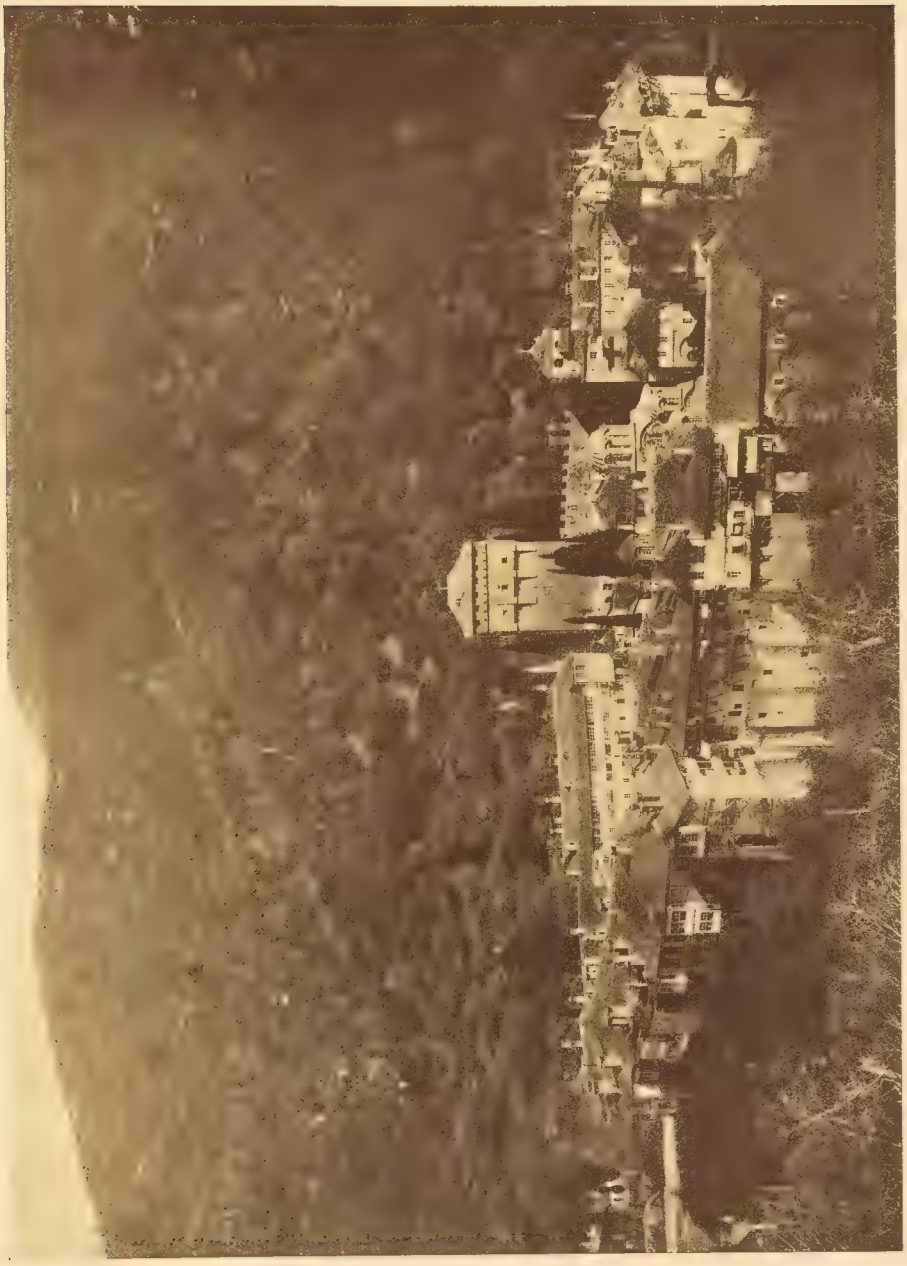
The Monastery of Hilendar is often mentioned in Serbian song as the pride of their religious and natural institutions. Sometimes it is called Vilindar (*i.e.*, gift of the fairies) on account of its beauty.

Plate X.—1. Nemanja's Foundation, Hilendar. Seen from the olive wood.

Plate XI.—2. Church of Hilendar. View from the Court Yard.

Plate XII.—3. Longitudinal Section of the Church of Hilendar.
4. Ground Plan of the Church.
5. Nave Window, Hilendar.
6. S.W. part of the Nave.

Over Plate X



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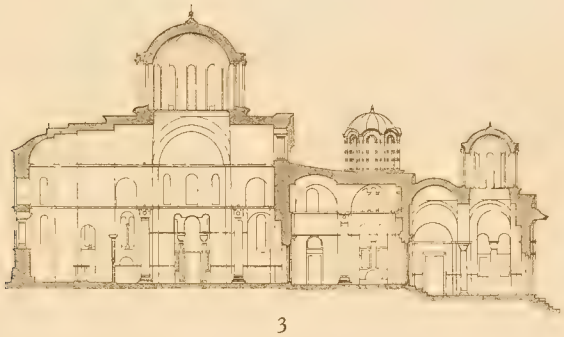

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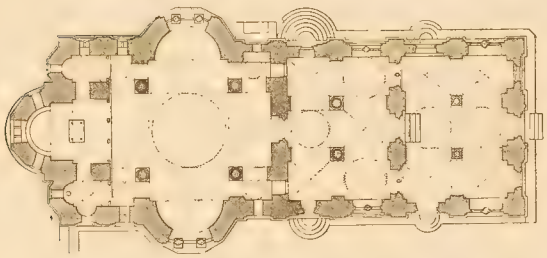

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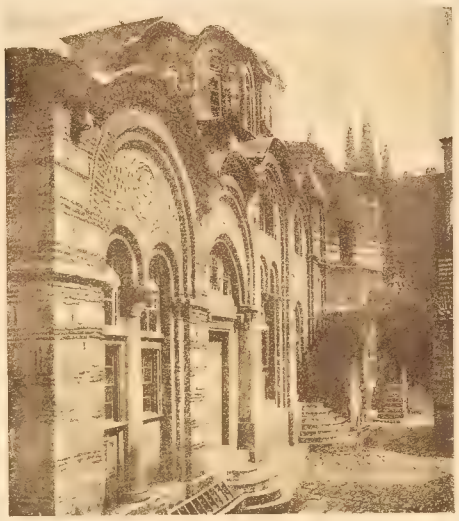

6

PAVLICA.—On the right bank of the river Ibar. About five miles north of Raška in the direction of Kraljevo. It derives its name from the neighbouring village. The latest investigations (1909-1910) show this church to be one of the oldest in the country—judging by methods of construction, ground-plan, paintings and an inscription inside one of the domes. The Church is in a state of great dilapidation now; only the middle walls which support the dome remain. Traces of other walls exist.

Plate XIII.—1. Pavlica Church of to-day.
2. Interior of Dome showing painting.
3. Restored plan of the Church.

Over Plate XIII

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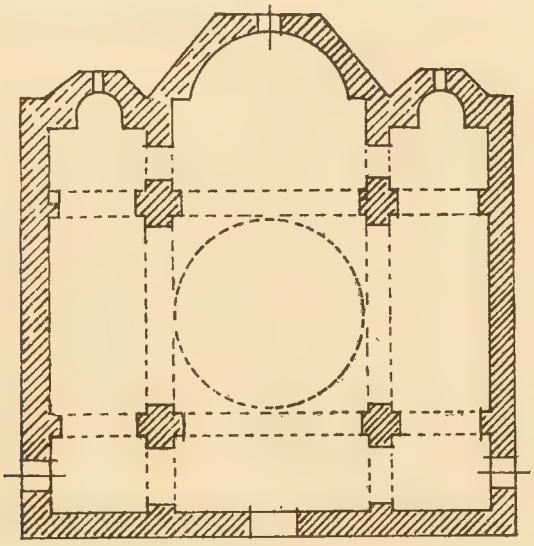

3

IČA (Žiča).—This Church (with its famous seven doors) was formerly the crowning place of the Kings of Serbia. Founded by Stephen "the First Crowned," son of Nemanja. Built in the second decade of the thirteenth century. Painted 1118-1120.

Stephen was crowned in this church on May 7, 1120, before an assembly of nobles and magnates, by his youngest brother, Sava, the first Archbishop of Serbia, who left the court of his father while still a boy, and became a simple monk in the Holy Mountain.

Popular tradition, in explaining the existence of the seven doors, states that it was customary to open a new door on the coronation of each new king. The last sovereign to be anointed in Žiča was the present monarch H.M. King Peter I. (He was crowned in Belgrade).

The ornamentation is of marble, the windows and doors being especially noteworthy. But more important are its paintings which have always attracted the attention of the professional student both on account of their composition and execution. Some of these date from the early part of the thirteenth century.

Plate XIV.—1. General view of Žiča with Tower and Nave (both rebuilt).
2. The same. Viewed from the East.
3. Ikon of St. Michael (Thirteenth Century painting).
4. Ground Plan of the Church of to-day.

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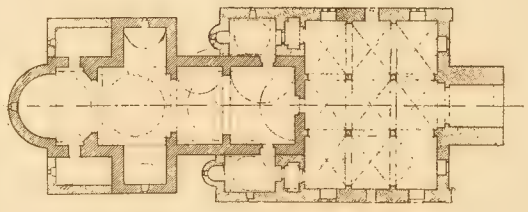

4

ARILJE.—Founded by King Dragutin and his consort, Catherine. Built *circa* 1260. Painted 1272-1275. But its present-day aspect does not quite coincide with the illustration. Like many others, it was partially destroyed by the Turks

Plate XV.—1. Arilje Church of to-day.
2. Longitudinal Section.
3. Ground Plan.

Over Plate XV

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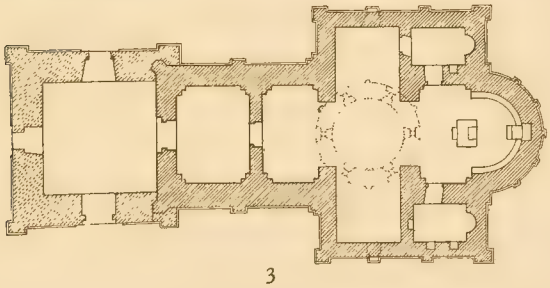

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KLIMENTIJE (ST. CLEMENT).—One of the old churches of Ohrid. Built upon the foundations of an older structure of the tenth century *circa* 1295. Painted at the charges of Ostoja Rajaković, cousin of Marko Kraljević of Prilep, 1379.

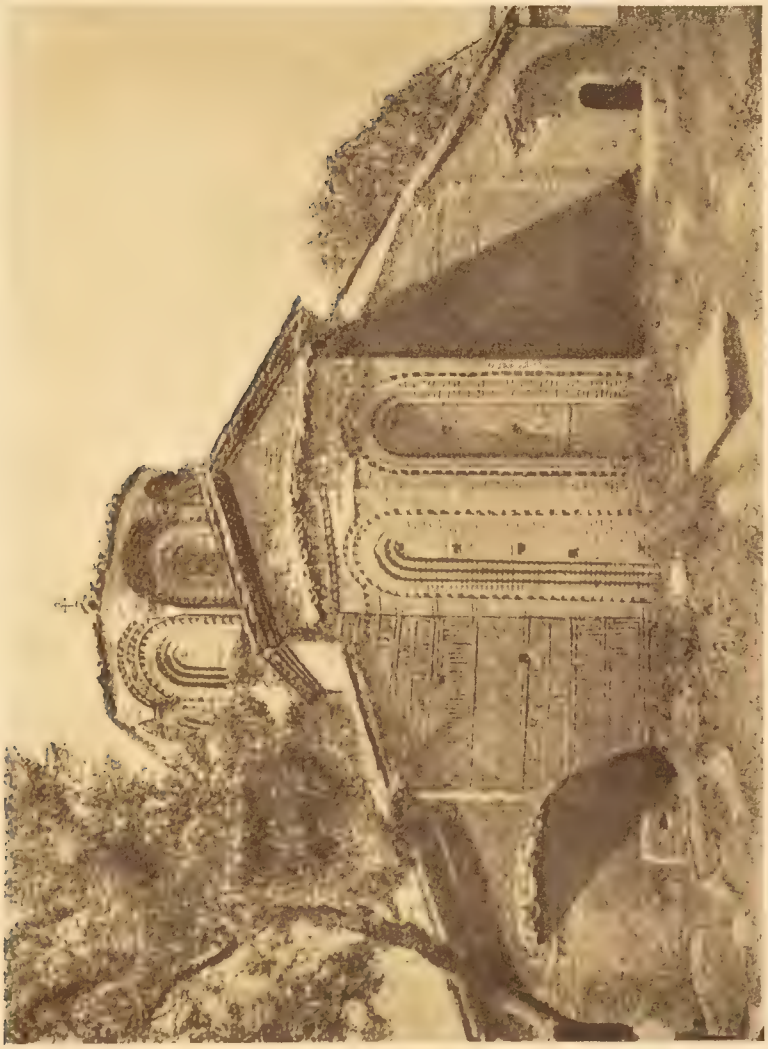
The Byzantine influence is here predominant. The ornamentation is supplied by diversified arrangements of bricks. Additional interest is given by the numerous ikons—the work of the Serbians of Debar and Greek painters.

Plate XVI.—View of St. Clement's from the Altar.

Plate XVII.—Ikon of Our Lord.

Plate XVIII.—Ikon of St. Archangel Gabriel.

Over Plate XVI



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GRADAC.—Not far from the towns of Raška and Novi Pazar, founded by Queen Helena, wife of King Uroš, and cousin of King Charles I of Anjou. Built (c. 1300) of square cut stone and marble.

It is the only Church showing a combination of three different styles : the ground plan is Byzantine, while the facade is a composition of the Dalmatian with Early French Gothic. The Gothic influence is clear in the construction of the buttresses, in some of the capitals, and in the arch of the main door.

The Church was destined as Queen Helena's sepulchre. After the death of her husband she took the veil, and, following the example of her predecessor, St. Anna, founded a convent, of which she was the head. She established here a school for girls, where they learned all sorts of needlework. The place became famous as the centre for the making of laces, embroideries, altar cloths and ecclesiastical vestments, etc. Queen Helena herself died on February 8, 1314, in her palace of Brnjani, not far from the Convent. Her remains were placed in a marble sarcophagus, and deposited in the Church of Gradac.

Plate XIX.—1. The Church of Gradac from the East, with portions of Buttresses.

2. West Door.

3. Ground plan with the primitive Nave, and side Chapels

Over Plate XIX

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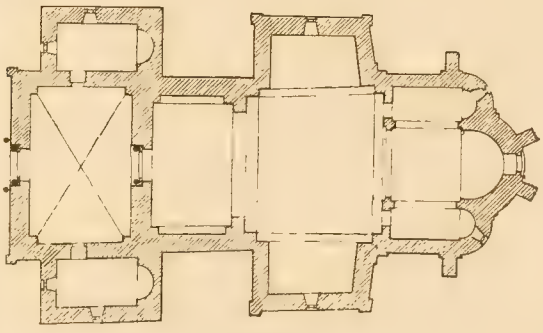

3

KING'S CHURCH, at Studenica, dedicated to St. Joachim and Anna. King Milutin founded it c. 1314, and it proved to be only the first of a large number of buildings erected by this Sovereign, who (after Stephen Nemanja) was one of the greatest and wisest of the Serbian Kings. Milutin's Foundations are distinguished by their rich and beautiful ornamentations. But his constructive energy went beyond the bounds of his own land; he vigorously promoted the building of churches in neighbouring countries, with which he stood in friendly relation and where he was held in esteem and honour (like St. Nicholas at Bari, Italy).

One of his most important works outside of Serbia is the restoration of the Church at Hilendar, and the building of the monastic wall, as well as the harbour works—with a tower (still existent) in which was " The Church of Our Saviour." In Constantinople he founded a large and beautiful Church, with a big Hospital for all patients without any national or religious distinction. This Hospital he supplied with physicians and surgeons, and all the necessary equipment. He also purchased a large property of the Byzantine Emperor, with which he endowed the Church and Hospital. At Salonica he built vast palaces and two churches; in Jerusalem one church, and to the monks of Sinai he sent royal presents. In Serbia one of the most beautiful in execution as well as one of the richest in materials is his Foundation at Banjska, between Novi Pazar and Mitrovica. He intended this to be his place of burial, but he was actually buried in Sofia, the present Bulgarian capital. (To our regret we are unable to include a view of Banjska). It might be interesting to add that the Church in Sofia containing the dust of King Milutin has been honoured as the resting-place of " the Holy King " throughout the centuries, regardless of all political strife and dissension. The Bulgarians shut it up on the outbreak of the present War.

This " King's Church " is near to that of Studenica. It must be a votive Church. That no doubt is the reason why it is so small, but it makes a pleasing impression. Its paintings are of especial interest: here is the famous fresco of the Virgin with Christ, and King Milutin doing homage and offering his foundation as tribute.

Plate XX.—1. View from East End.
2. View from West.

Plate XXI.—3. Virgin Mary with Christ.
4. King Milutin in Imperial dress.

Over Plate XX

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3

NAGORIČA, near Kumanovo. Also founded by Milutin. Built of brick and square cut stones in 1312-1313. One of his earlier and larger foundations. It has five domes. In style it is an example of the second group of Serbian churches, with notable Byzantine influence from the south part of the Peninsula. Date of inside paintings, 1317-1318.

Plate XXII.—1. General View from East.
2. Ground Plan.

Over Plate XXII

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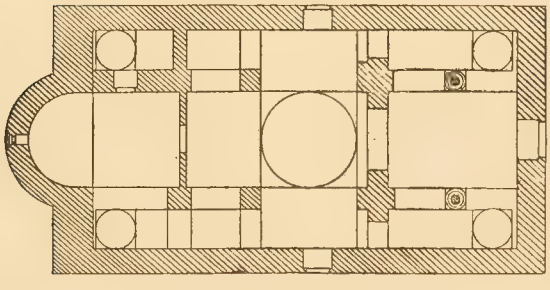

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PATRIARCHAL church at Peć (Ipek), in the old Serbian province of Hvosno. It was a monastery used as the residence of the Primates of the Serbian Church from 1253 to 1766. The Church was probably rebuilt during the rule of King Milutin.

During the early Middle Age the Serbian Church was under the jurisdiction of the Metropolitan of Ochrid. In 1219 Sava, Nemanja's youngest son, was consecrated in Nicaea by the Œcumenical Patriarch Manuel Saratenos in agreement with the Byzantine Emperor Theodor I. Laskaris, and appointed the Archbishop of the Serbian Church. Sava's first residence was Žiča. Later on the Archbishop Arsenie took Peć as his residence in 1253. The new residence was more suitable for the prayerful life of the Primates. Near Peć was the great monastery of Dečani, and in Djakovica the theological seminary.

After his great political and military successes King Stefan Dušan proclaimed himself the Tsar of the Serbs and Greeks in Skoplje, April 16, 1346, and in this connection, with the agreement of the Archbishop of Ochrida, the Bulgarian Patriarch in Trnovo and all the Priors of the monasteries in the Mount Athos, he elevated the Archbishop Joanikie, his Great Logothetos, to the dignity of "the Patriarch of the Serbs and Greeks."

After the eclipse of the Serbian political power, the Serbian Patriarchs became the only leaders and comforters of the nation, hardly oppressed by the Turkish conquerors. Yet their power was lessened by and by, partly by the Turks and partly by the Greek underground work against them. In 1557 the Serbian Patriarch came to a special splendour and power through the favourable influence of the Great Vizir Mehmed Sokolović, who was a Serbian by origin, and who renewed the Patriarchate of Peć under his brother, Patriarch Makarije. After that the theocratical jurisdiction of the Serbian Patriarchs extended in the north to Budapest and Komoran, in the East to Velbužd (Kustendil), and in the north-west to Žumberak (in Carniola). Thus the Patriarch of Peć exercised his theocratical power nearly over the whole Serbian race in Turkey and Austria-Hungary.

After an unsuccessful campaign of the Austrian general Piccolomini against the Turks in 1689, the Serbian people, of whom Piccolomini's army mostly consisted, were more cruelly oppressed than ever before. This calamity induced the Patriarch Arsenie Čarnojević to emigrate to Austria-Hungary with about thirty thousand Serbian families. These emigrants settled in Srem, Banat and Backa, the old Serbian provinces. The town of Karlovci became the residence of the Serbian Metropolitans, who in the nineteenth century began again to call themselves Patriarchs. After Arsenie left Peć a new Patriarch was appointed there, and the Serbian Patriarchate existed till 1766, when the Sultan wholly suspended it because of many Serbian insurrections against the Turks. The history of the Peć's Patriarchs is a very striking one, because it shows what courage and self-sacrifice the spiritual leaders of a Church can display in protecting and defending their flock from a horrible foreign oppression.

Plate XXIII.—1. General View.
2. Sarcophagus of a Patriarch.

Over Plate XXIII

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2

GRAČANICA. On Kossovo. The foundation of King Milutin and his consort, Simonida. Built c. 1321-22, the paintings being executed at the same time.

Its style, ornamentation and general plan render it unique among the Serbian churches. From the outside, its massive proportions and architectural execution make it an imposing building. The middle dome has a very original base development, found nowhere else in any church of this period. The west nave (a later addition) spoils the simple elegance of its dimensions.

The painting is also of great interest. There is one picture on the west wall representing the genealogy of the Nemanjids, from their founder, Stephen, to Milutin.

Plate XXIV.—1. General View.

Plate XXV.—2. View from East End.

EČANI, near Peć (or Ipek), in the valley of the Bistrica stream, the foundation of Stephen Dečanski, son of King Milutin,—the founder taking his name from the church. Built 1327-35.

This imposing building has *par excellence* all the characteristics of the Dalmatian style. Two different alternating polished marbles, white and reddish, are employed with beautiful effect. The technical execution is perfect and its proportions grand. Not without reason have the people through the ages called it *Sublime Dečani*.

Plate XXVI.—View from West.

Plate XXVII.—The East end.

Plate XXVIII.—1. Dečani of to-day with its Monastic Buildings.
2. Ground Plan.
3. West Door.
4. South Door.

Over Plate XXVI

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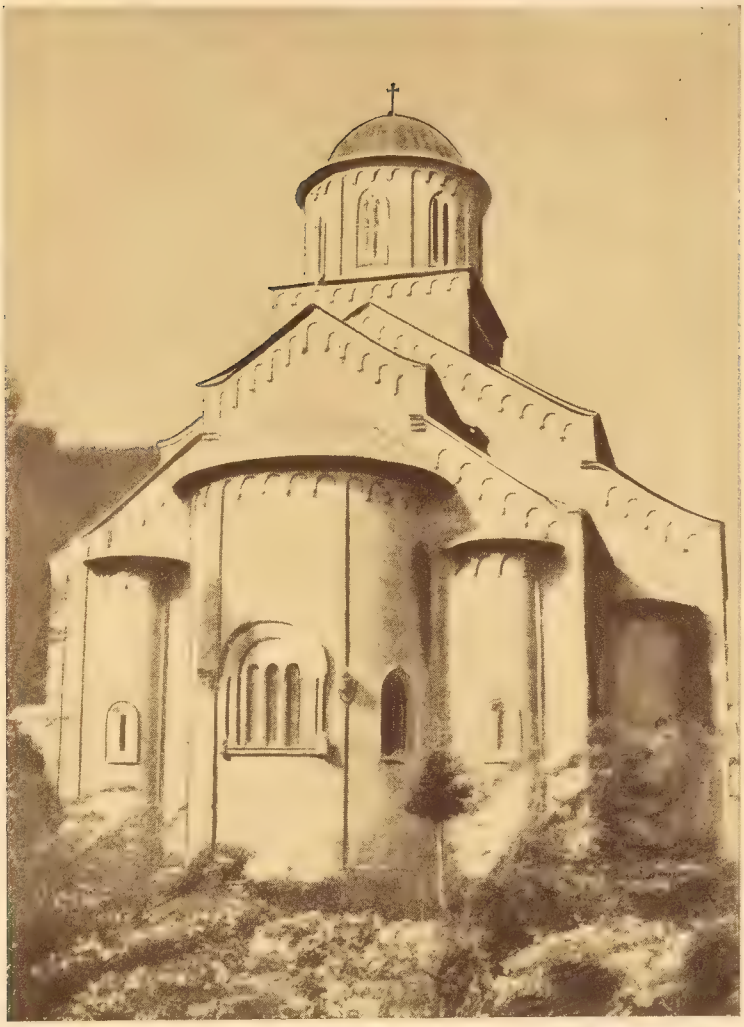

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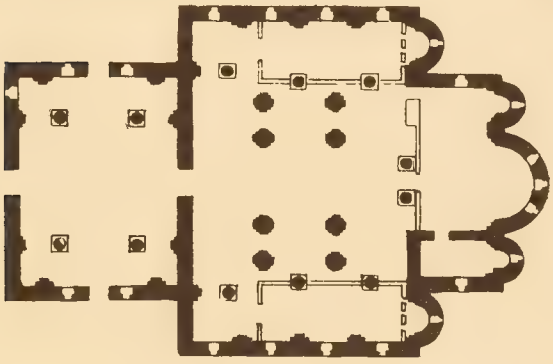

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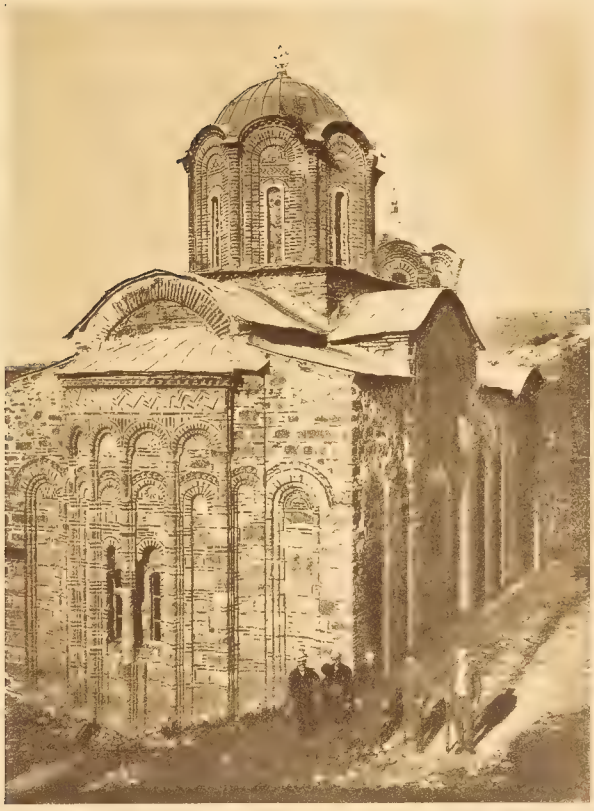
LESNOVO. Monastic Church, near Kratovo in Macedonia. Founded 1340-41 by Despot Oliver. Style, Byzantine of the south of Peninsula. Tsar Dusan promoted it to an episcopal church, 1347. Here was one of the best painted portraits of Tsar Dusan. During the Turkish invasions and occupation it escaped all damage, but some years later the Bulgarian priests who took possession of the Monastery destroyed partly this precious monument of ancient glory.

Plate XXIX.—The Monastery of Lesnovo.

Over Plate XXIX



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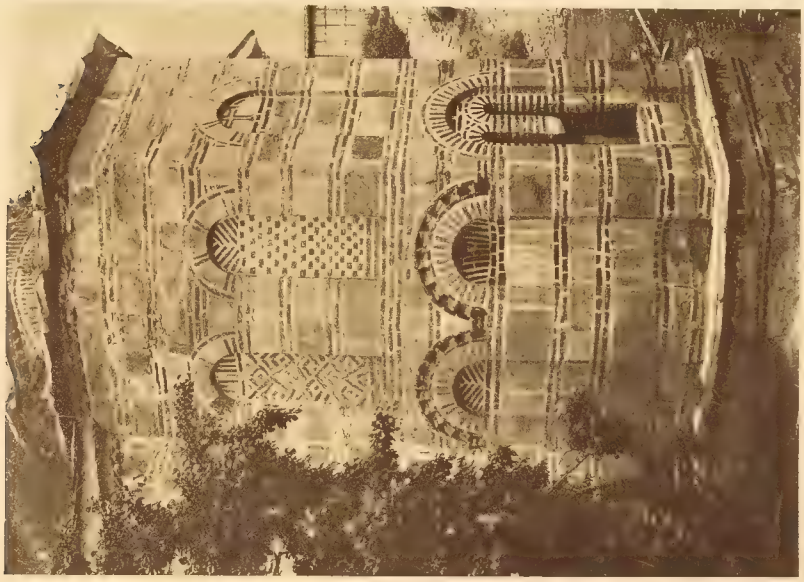
MARKO'S church, near Prilip, in Macedonia. The building of this Church was begun by King Vukašin, and his son Kraljević Marko, so famous in Serbian song and story, finished the work (1344-45).

The Church formerly contained portraits of many of the Serbian Kings, including Kraljević Marko himself. Bulgarian propaganda, however, could not tolerate such proofs of Serbian Macedonia, and they were covered up with new Bulgarian paintings, a fact which is indignantly confirmed by M. Kondakov in his Report on Macedonia (St. Petersburg, 1909).

Plate XXX.—1. The Church from the South-West
2. The Eastern Apse.

Over Plate XXX



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KUČEVIŠTE. North-east from Skoplje (Üskub), 1348. Its date, dimensions and general style of architecture indicate it as one of Dušan's many foundations in this country, of which but very few now remain. The Turks seem to have had a special predilection for the destruction of the work of Tsar Dušan. We know from our documents, however, that this king erected many fine and impressive buildings, such as that in Prizren, where he laid the first of his imperial foundations.

Plate XXXI.—Kuceviste, Church to-day.

Over Plate XXXI

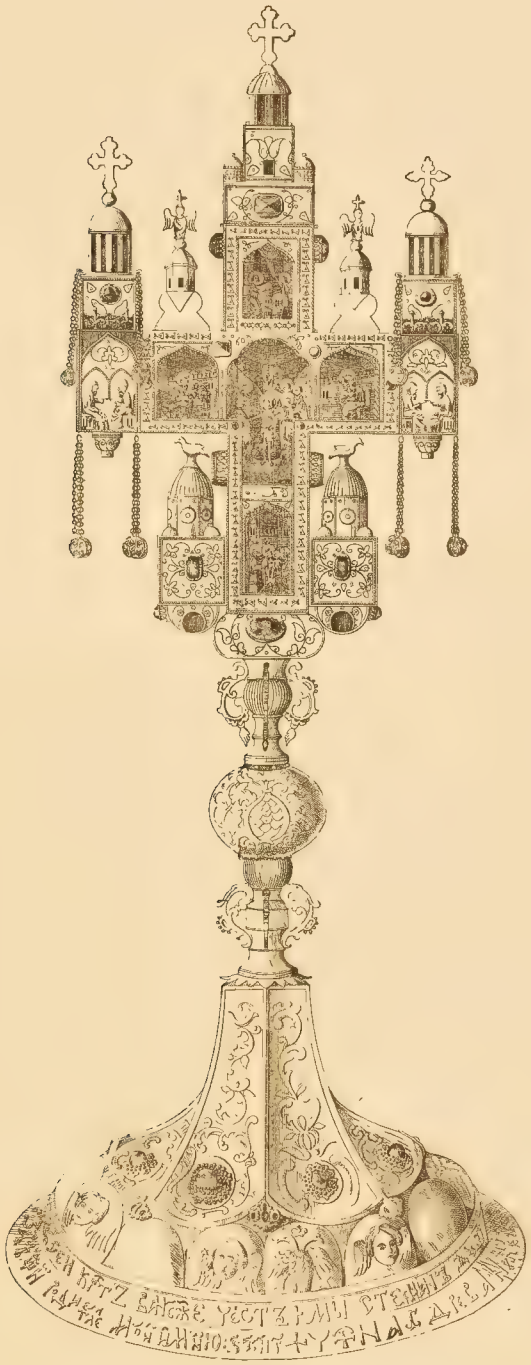
1

2

UŠAN'S CROSS. Tsar Dusan presented this cross to the monastery of Dečani in memory of his parents. The cross is made of gold. Nine of the pictures on the cross are made of wood and two of gold. The chains which hang at the side are of silver. There are fifteen precious stones, red and white. Around the foot of the cross are inscriptions: "We Stefan Dušan, by God's grace Tsar of all Serbia, Greece, and the countries which lie along the shores, gave this cross, in which is inlaid a part of the true cross of our Lord Jesus Christ, to the House of God at Dečani for all eternity, as it is decreed in the charter made by our parents and ourselves, in the year of our Lord 1348."

The adventures of this cross have been interesting. In 1848 two monks brought it to Cetinje according to the wish of the Prince Bishop Peter II. Njegoš. He wanted to see the famous cross. But when he saw it he admired it so much that he asked the monks to leave it at Cetinje's monastery, where it would be more safe than in the regions where the Turks ruled, promising to give fifty ducats a year to Dečani. So the cross remained in Cetinje till 1852, when rumours arose that the monks had sold the cross. The brotherhood of Dečani then sent two monks to ask for the cross and bring it back. The Prince Bishop was dead. The Montenegrins, however, returned the cross, but they advised the monks not to travel through Albania but through Dalmatia. They took the cross and went through Dalmatia and Croatia. When they arrived at Zagreb (Agram) the Ban of Croatia, Josif Count Jelačić, a great friend of the Prince Bishop, wanted to see the cross. After he saw it he ordered that a painting of the cross should be made for the National Museum. The present picture is reproduced from that painting. The cross was brought to Dečani, where it has been preserved until now.

Plate XXXII.



RAVANICA, near Ćuprija, in Serbia. Founded by Prince (Tsar) Lazar, *circa* 1381. This building gives us many new architectural and constructive forms: a new form of the Dome (it has five domes); it is a typical example of a new direction in the architectural school of Rade Borović. The innovations which he made with such expressive individuality were developed during the first half of the fourteenth century. His followers continued on the same lines till late in the fifteenth century, with slight interruptions due to the incoming of Dalmatian builders.

From the time of Tsar Lazar this monastery was famous as a centre of arts, crafts and learning.

Tsar Lazar, killed on Kosovo in 1389, was buried first in Priština, on the edge of Kosovo Field; subsequently his remains were removed to this monastery, and finally they were carried to the monastery of New Ravanica, Vrdnik, on the other side of the River Sava, in Srem,—*i.e.*, within the confines of the Austro-Hungarian domination. (In ancient maps Srem will be found as Sirmium).

Plate XXXIII.—1. Ravanica, view from the South.

Plate XXXIV.—2. West Gable.
3. South Door.
4. North Door.

Plate XXXV.— 5. Longitudinal Section looking South.
6. Transverse Section looking East.
7. Ground Plan.
8. Medallion.
9. Rosette from the West Gable.

Plate XXXVI.—10. North Elevation.

Plate XXXVII.—11. Restoration of the North Side (in colour).

Over Plate XXXIII

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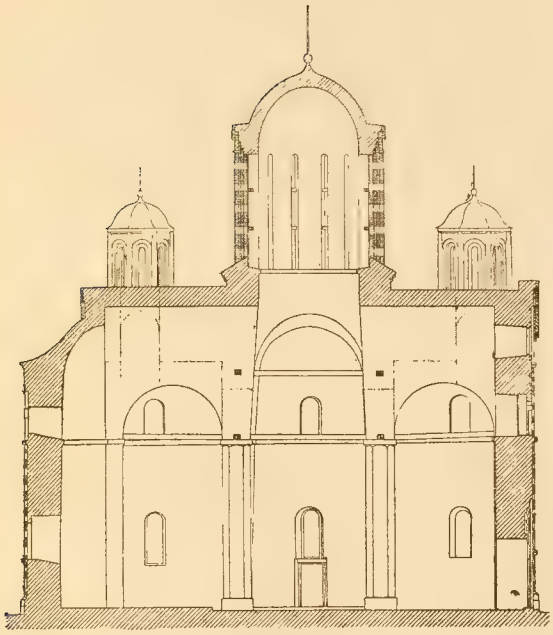

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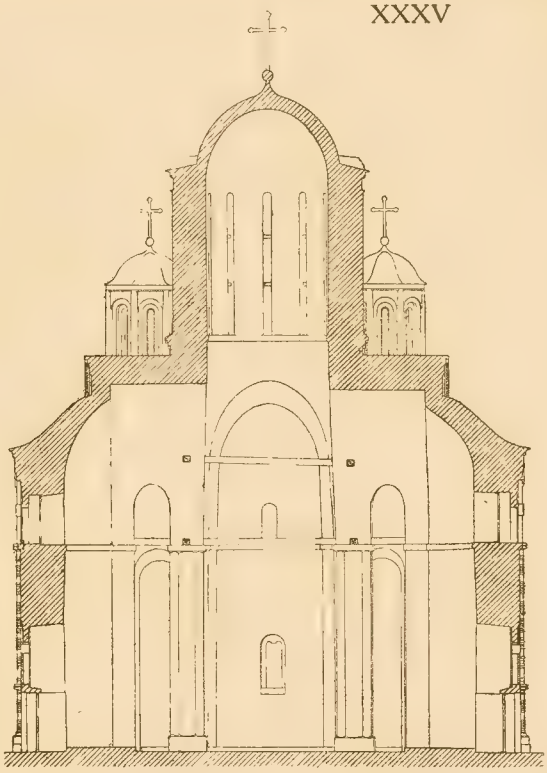

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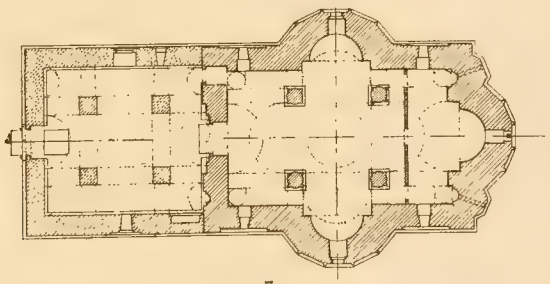

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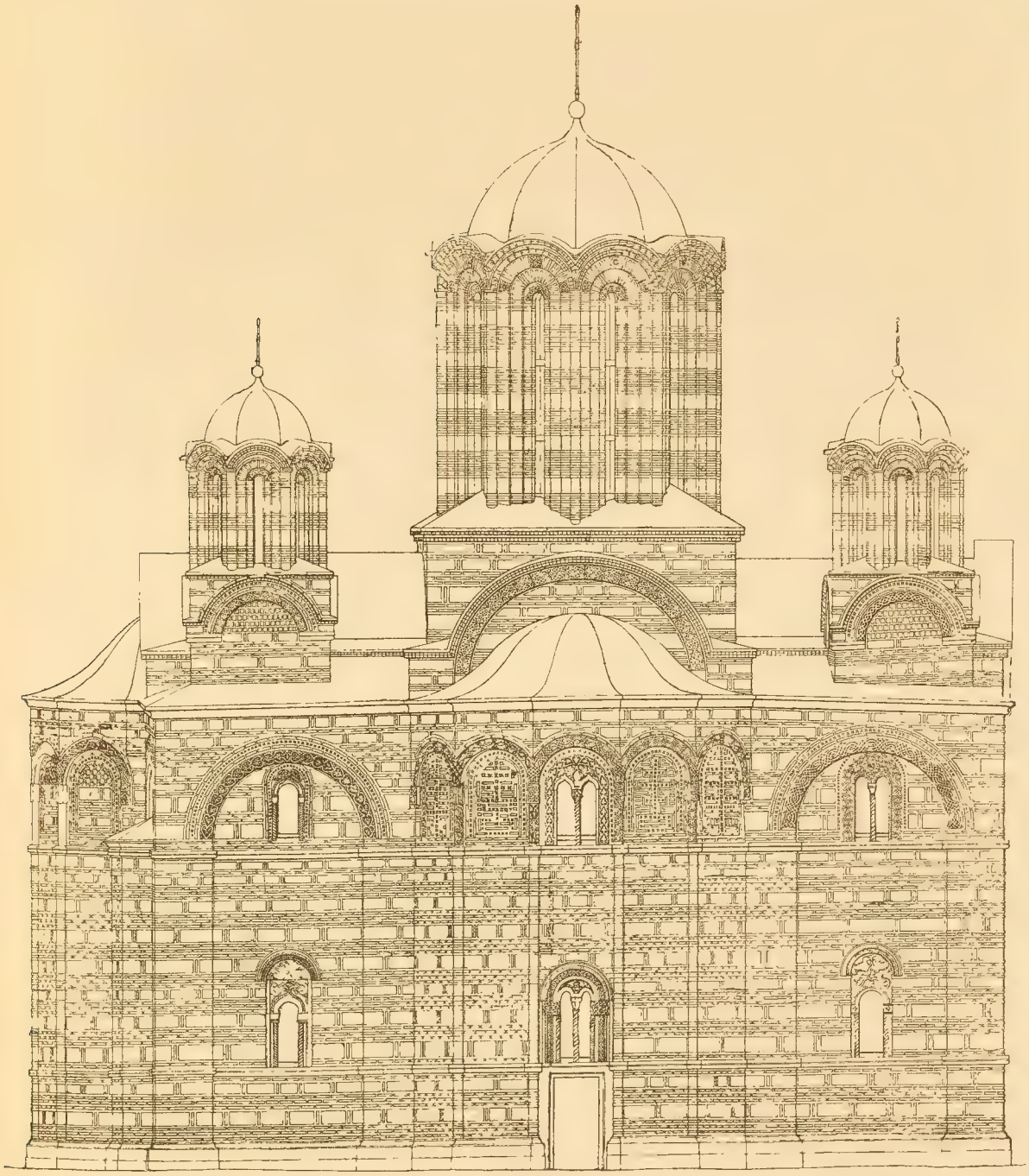


AZARICA, in Kruševac, in Central Serbia. Founded by Tsar Lazar, *circa* 1380, as a Palace Church. That is the reason why it is of no great dimensions. A rare example of survival and conservation. Through many centuries it was used by the Turks as a Depot, and its paintings unfortunately perished in the process. A *chef d'œuvre* of the school of Rade Borović.

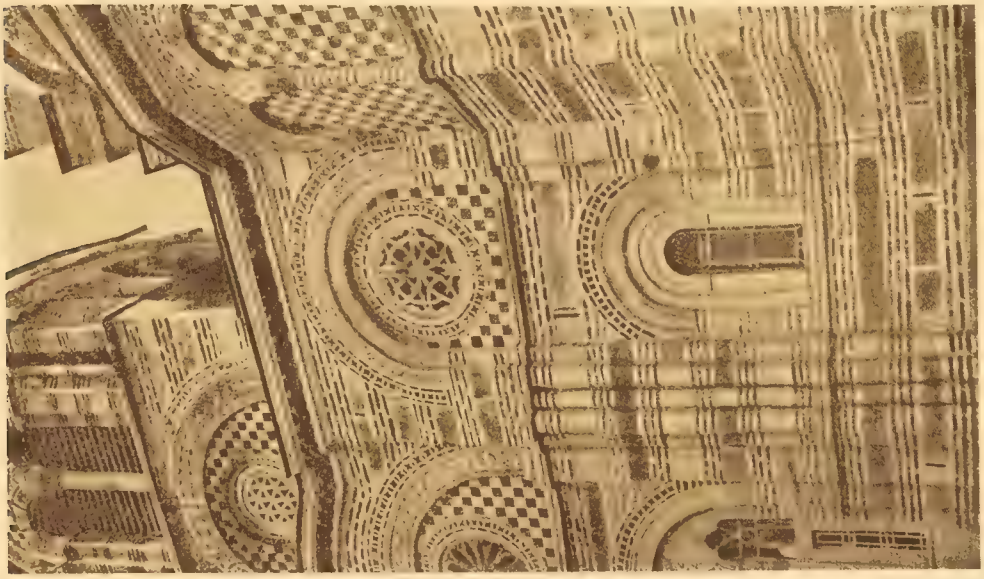
Plate XXXVIII.—1. West End with Door.
2. South-West Side.

Plate XXXIX.— 3. North-East Altar Part.
4. Ground Plan.

Plate XL.— 5. South Apse.
6. South Door.
7. North Apse.

Plate XLI.— View of South side (in colour).

Over Plate XXXVIII



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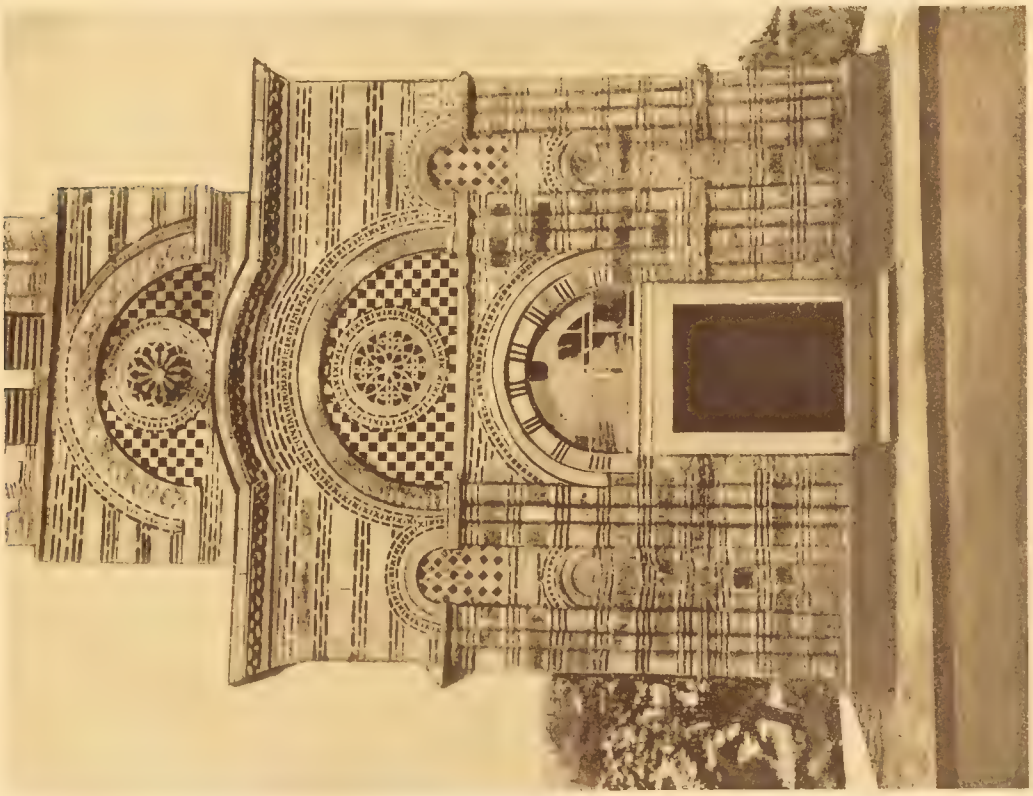

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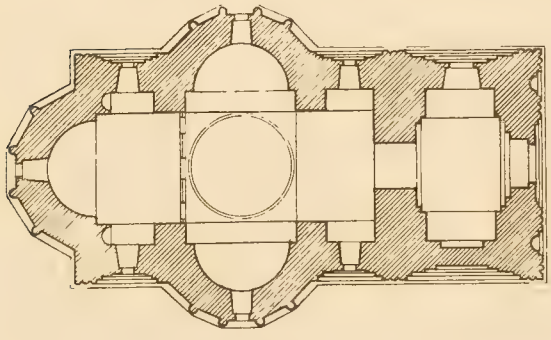

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JUBOSTINJA, near Trstenik, not far from Vrnjačka Banja. Founded in 1394 by Princess Milica, consort of Tsar Lazar. Here is to be seen the signature of the great architect Rade Borović, modestly cut on the threshold of the nave. On its completion in 1395 Princess Milica took there the veil with some noble ladies, and formed a convent and school for girls. Her sarcophagus rests in the convent.

Plate XLII.—1. Ljubostinja, South Side.
2. Door of Nave.
3. Ground Plan.

Plate XLIII.—4. Ljubostinja, North Side.
5. Ljubostinja, Detail of Apse.

Plate XLIV.—6. Ljubostinja, Detail of South Side.

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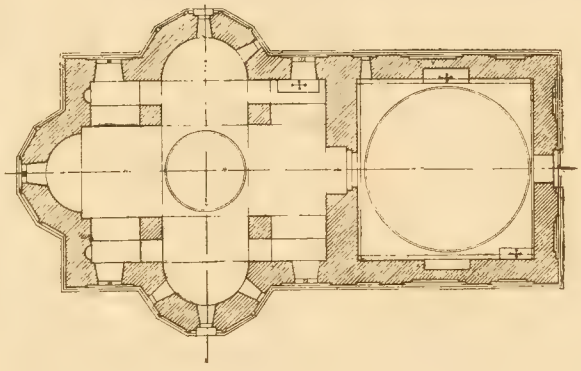

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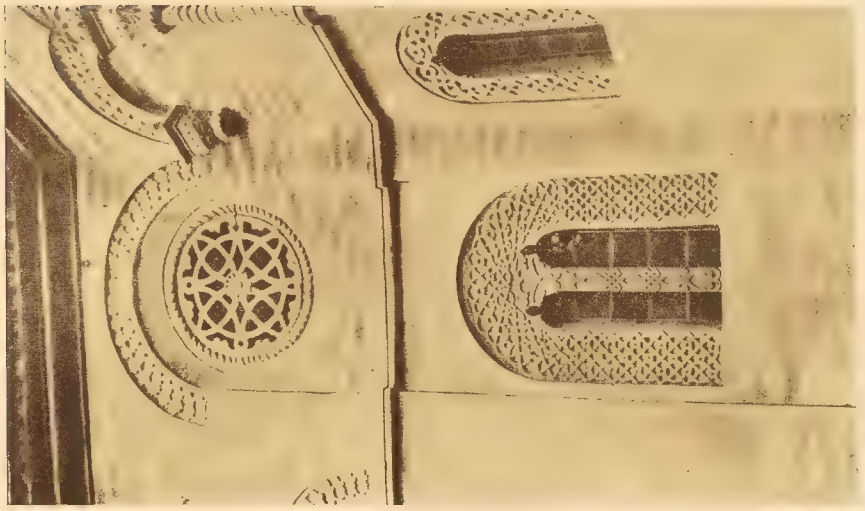

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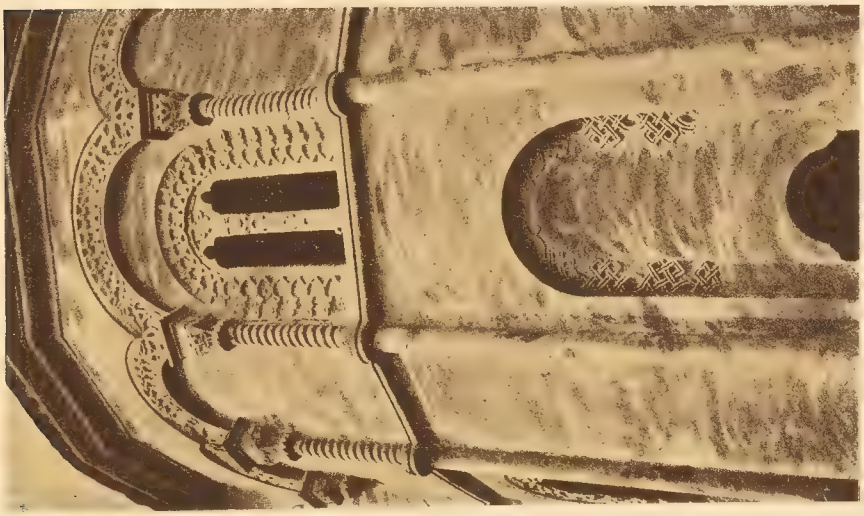

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MANASIJA.—Not far from the town of Svilaynac. Founded by Despot* Stephen Lazarević the Tall, son of Tsar Lazar. Built c. 1418, with taste and symmetry, in square cut stone. Combines the characteristics of the Dalmatian style with these of the early renaissance of the time. It was painted immediately on completion. The Church and the monastic buildings were protected by a high wall with twelve towers. It was an important centre of learning, education, and book-publication.

Stephen the Tall is buried here.

Plate XLV.—1. Manasija. East End.
2. Ground Plan.

* This word is used to designate those rulers of Serbia who succeeded Tsar Lazar and who reigned over a weakened kingdom. No tyrannical meaning is suggested by the term.

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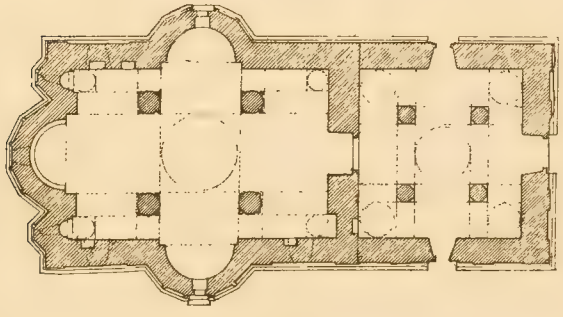

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ALENIĆ, in Central Serbia. Founded c. 1427 by Despot Stephen the Tall. In style it is similar to Church Lazarica. Its ornaments are quite unique. There are rich and realistic sculptures of human and animal forms. Its paintings have excited the attention of many professional students. Later, during the Turkish occupation, it sustained some damage. The restored dome (of recent date) rather detracts from the impression of the whole.

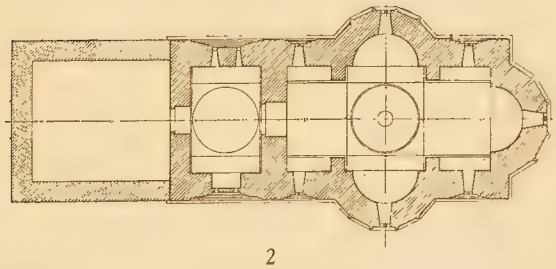
Plate XLVI.— 1. South Side.
2. Ground Plan.

Plate XLVII.—3. Details of South Part.
4. Details of a South Window.

Plate XLVIII.—5. Nave Door.
6. Detail of a Window.

Over Plate XLVI

1



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5

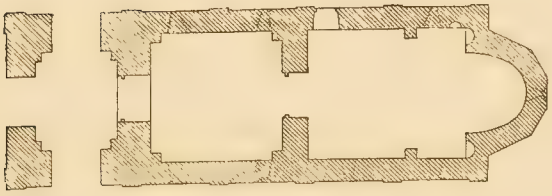
RAĆEVŠNICA, not far from Kragujevac in the Shumadija District of Serbia.

Founded by the Tchelnik Radić, generalissimo of the Army of Stephen the Tall. It was built c. 1341 by Dalmatian builders working to the best standards of the time.

Serbian magnates and nobles were wont to follow the example of their sovereigns in erecting houses of worship and piety; on a smaller scale, of course, but built by the men who also carried out the royal commands. Many such private foundations are still to be found in many parts of the Kingdom of Serbia and Macedonia. It is a very interesting fact that under the mountain of Vitosh, in the village of Bojana, near the Bulgar capital (Sofia) we find a Foundation of one of the magnates of Prince Lazar; its painting explains the legend of this building and the portrait of the founder.

Plate XLIX.—1. Vraćevšnica, West View.
2. Ground Plan.

1



2

SMEDEREVO (or Semendria) on the Danube. Founded by Despot George Branković, *circa* 1440. At the present day it is the cemetery Church of Smederevo.

It might almost be called a copy of the Lazarica in Kruševac, although there are obvious marks of decadence in the architecture. Ornamentation is to be found only on the windows. This small building is an interesting example and proof of the decline of the Serbian State. It is a witness of the imminent Turkish danger threatening not only all private structures, but also places set apart for divine worship. Under the Turkish oppression it was no longer possible to set a church upon a hill or upon any exposed or open place; the Lord's house had to be hidden *under* a hill or even constructed below ground. British nurses and workers who have become familiar during the present war with towns such as Leskovac, Vranja, Pirot, and Skoplje may have had their attention drawn to such underground churches. There is quite an interesting example in Skoplje not far from the spot where the British Mission established their first Hospital.

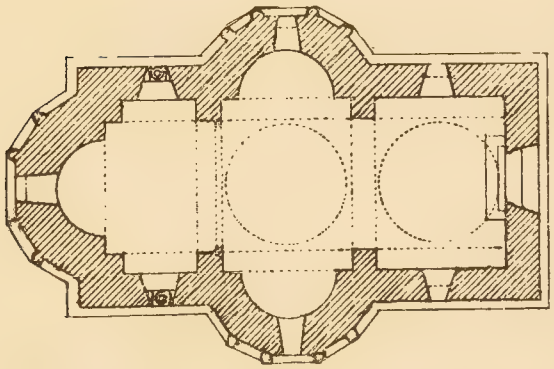
The floor of the Smederevo Church is lower than the surrounding country, so that it may be less conspicuous. Instead of many rich rosettes and large ornamented windows, it has but three little rosettes and four small windows—apart from this, nothing of sculpture at all.

Smederevo is even more famous for its mighty fortress—mighty in those days—than for its church, and both were built by the same Despot George Branković.

Plate L.—1. Smederevo Church.
2. Ground Plan.

Over Plate L

1



2

BLAGOVEŠTENJE (*i.e.*, Annunciation) near Čačak on the West Morava River. There are seven small monastic churches dating from the fourteenth century in the defile between the mountains Ovčar and Kablar. In one of them was found the screen (see picture), which owing to its skilful execution and ornamentation is regarded as a great treasure.

Plate LI.—1. Cross from the Screen of Blagoveštenje.
2. Main door with Ikons of the Screen.

1

2

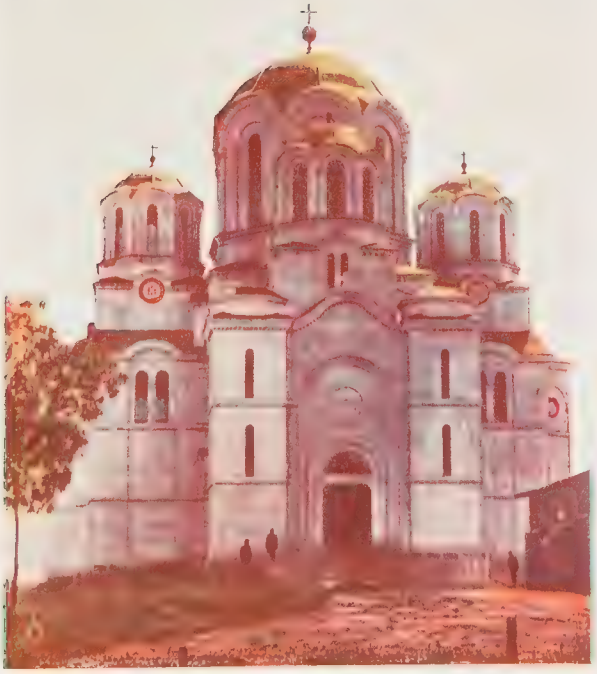
ST. GEORGE'S Church, the foundation of King Peter of Serbia, in Topola, a small town 40 miles south from Belgrade. Building this church, King Peter wanted to continue the great tradition of Nemanjić. The Church is built in white marble, found in a mountain, Venčac, close by the Church.

It was consecrated in September 1912 on the eve of the Balkan War against the Turks. Underneath the Church there is a crypt destined for the burying of the members of Karageorgević dynasty. The style of the church is Serbo-Byzantine, as in the later Middle Age.

Plate LII.—General View (in colour).

Plate LIII.—Plan and Iconostasis.

Plate LIV.—West Elevation.



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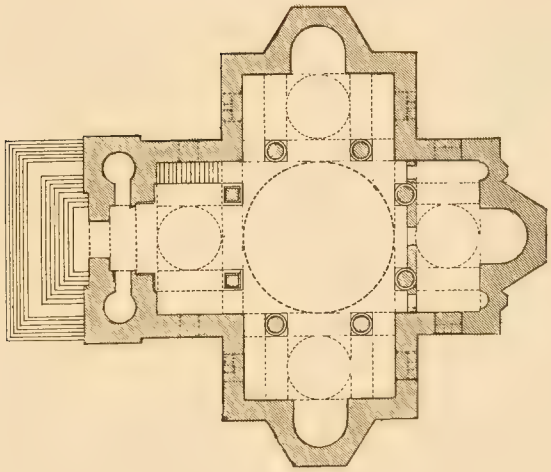


3

POST SCRIPTUM

THIS volume, the arrangement and production of which in England the Rev. Fr. Nicholas Velimirovic, D.D., of St. Sava's College, Belgrade, has supervised, does not contain all the Serbian orthodox church buildings, but only the views of those which are obtainable in present circumstances. Serbia being invaded, it has been impossible to procure photographs and drawings of all the churches. Therefore we were obliged to look for the necessary material for this volume outside Serbia, in Allied and Neutral countries. We have used what we have been able to find. There are many other beautiful Serbian churches, ancient and modern, in the South Slav territory, that deserve to be recognised by the Western Christian World as worthy monuments of a race which throughout its history has been spiritual and constructive, though constantly compelled to struggle against the materialistic ambitions and destroying propensities of certain conquering races from Asia and Europe. In a subsequent volume of this series, therefore, we hope to present some of the classical architecture of the Roman Catholic Churches in the lands of the Southern Slavs.

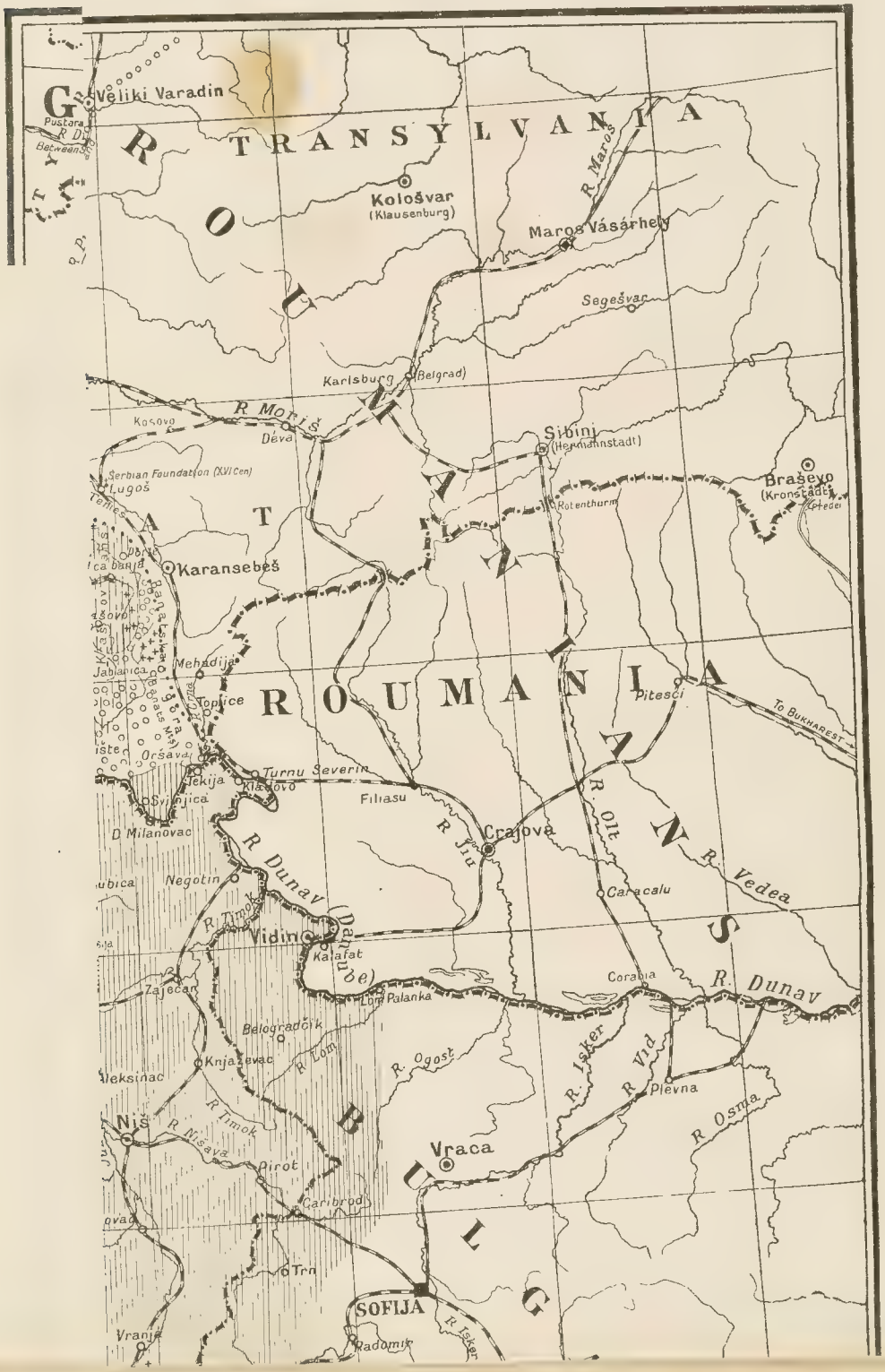
In the region between Vodena and Kragujevac and between Kustendil and Skutari, there are to be found the most notable of the ancient churches, dating from the Xth to the XVth centuries, founded by the Serbian kings and nobles. All of them, even if the views were available, could not be included within the limits of a single volume. The churches of Montenegro and Dalmatia, of Croato-Slavonia and Banat, are not represented here, for the only reason that at present it is impossible to obtain photographs of them. We regret also not being able to give our readers views of the modern Serbian churches in Mostar and Sarajevo, as well as in Trieste. The Serbian church of St. Spiridon in this last-named town is one of the most remarkable in the South Slav country.

Yet through the medium of this volume, incomplete as it is, we give to interested readers in Great Britain and America some glimpses of South Slav Architectural Art in the hope that when the War is over, they may visit these stone monuments in which much of the real soul and history of the Serbian race is embodied.

THE EDITOR.

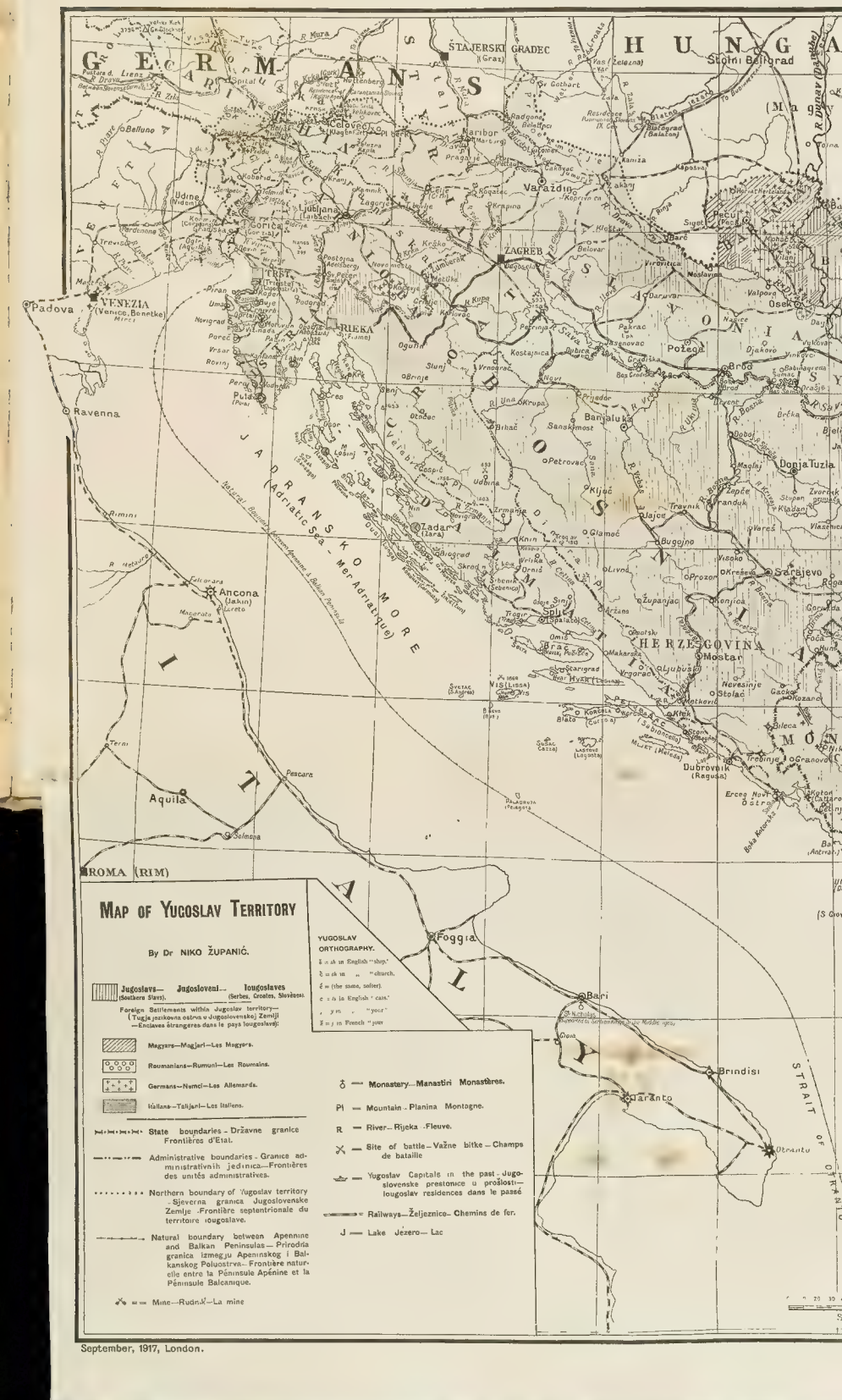
New York, October, 1917.

E YOUGOSLAVE



JUGOSLOVEN

THE YUGOSLAV TERRITORY —



MAP OF YUGOSLAV TERRITORY

By Dr NIKO ŽUPANIĆ.

Jugoslavs— Jugosloveni— Iougoslaves (Serbes, Croates, Slovènes).

Foreign Settlements within Jugoslav territory— (Tuđa jezikovna ostrva u Jugoslovenskoj Zemlji —Enclaves étrangeres dans le pays Iougoslave):

Magyars—Mađari—Les Magyars.

Roumanians—Rumuni—Les Roumains.

Germans—Nemci—Les Allemands.

Italians—Taljani—Les Italiens.

State boundaries – Državne granice Frontières d'Etat.

Administrative boundaries - Granice administrativnih jedinica—Frontières des unités administratives.

Northern boundary of Yugoslav territory – Sjeverna granica Jugoslovenske Zemlje Frontière septentrionale du territoire iougoslave.

Natural boundary between Apennine and Balkan Peninsulas— Prirodna granica između Apeninskog i Balkanskog Poluostrva– Frontière naturelle entre la Péninsule Apénine et la Péninsule Balcanique.

Mine—Rudnik—La mine

YUGOSLAV ORTHOGRAPHY.

š = sh in English "ship."
č = ch " " "church."
ć = (the same, softer).
c = ts in English "cats."
j = y " " "your"
ž = j in French "jour"

Monastery—Manastiri Monastères.

Pl — Mountain - Planina Montagne.

R — River— Rijeka -Fleuve.

Site of battle—Važne bitke—Champs de bataille

Yugoslav Capitals in the past - Jugoslovenske prestonice u prošlosti— Iougoslav residences dans le passé

Railways—Željeznice– Chemins de fer.

J — Lake Jezero— Lac

September, 1917, London.

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